VISIT…

Airegin

Sonny Rollins
(As played by Miles Davis)

Medium-Up Latin
(Head Swings)
♩ = 232

(Intro)

(ten.)

(bass)

A

(Swing)

(trp. w/ ten. 8va b.)

B

1.

C

2.

solo break

Solo on form (ABAC)
After solos, D.S. al Coda

(N.C.)

Piano tacets for head.

(pn. & bs.)

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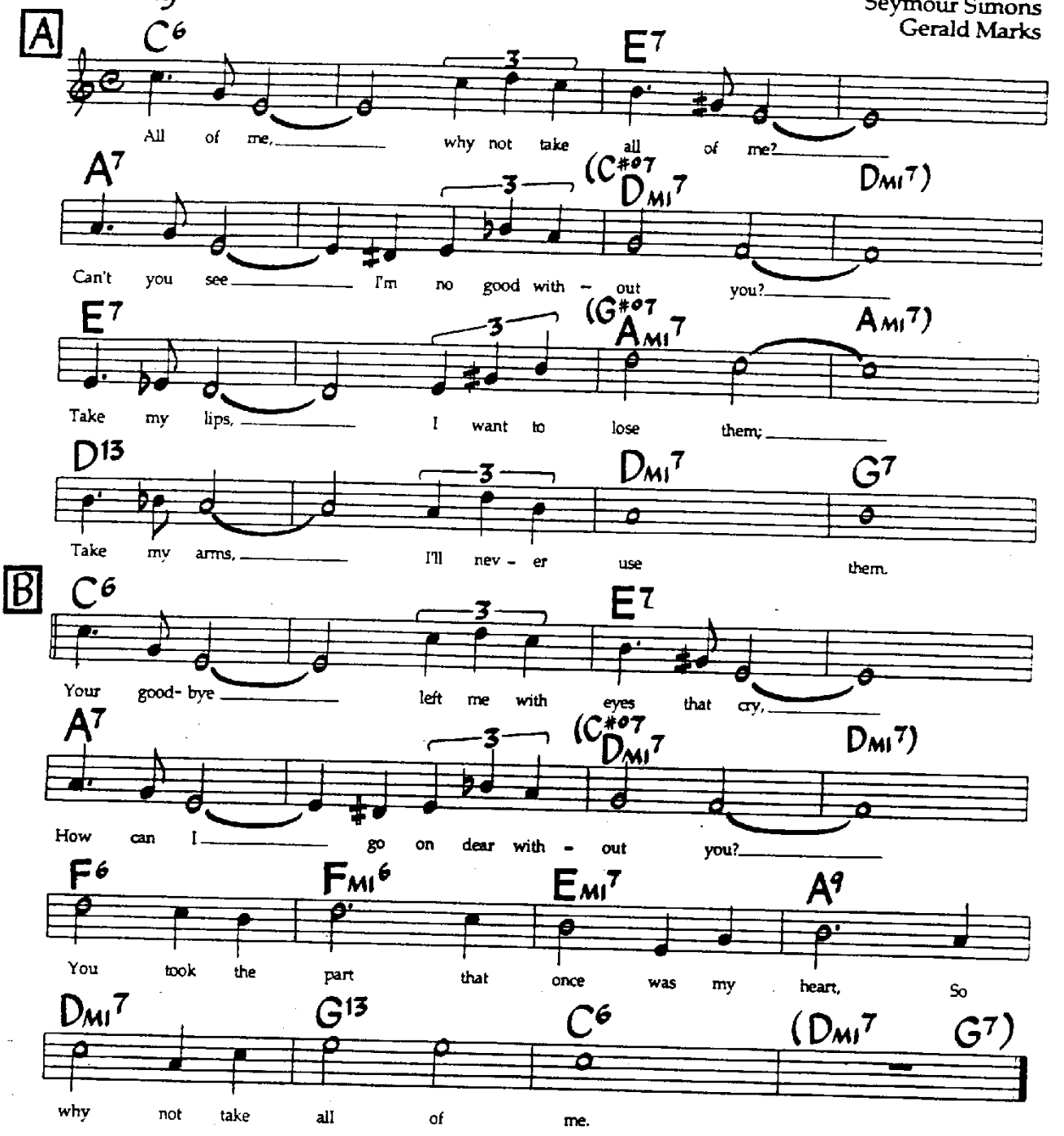
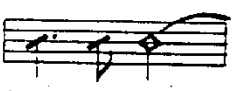
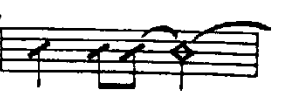
All Of Me

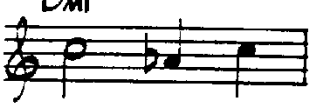
Med. Swing

Seymour Simons
Gerald Marks



the rhythm:  may be performed:  throughout.

(e.g. bars 1, 3, 5, 9, etc.)

Bar 13 of B may be played: DMI7(♭5) 

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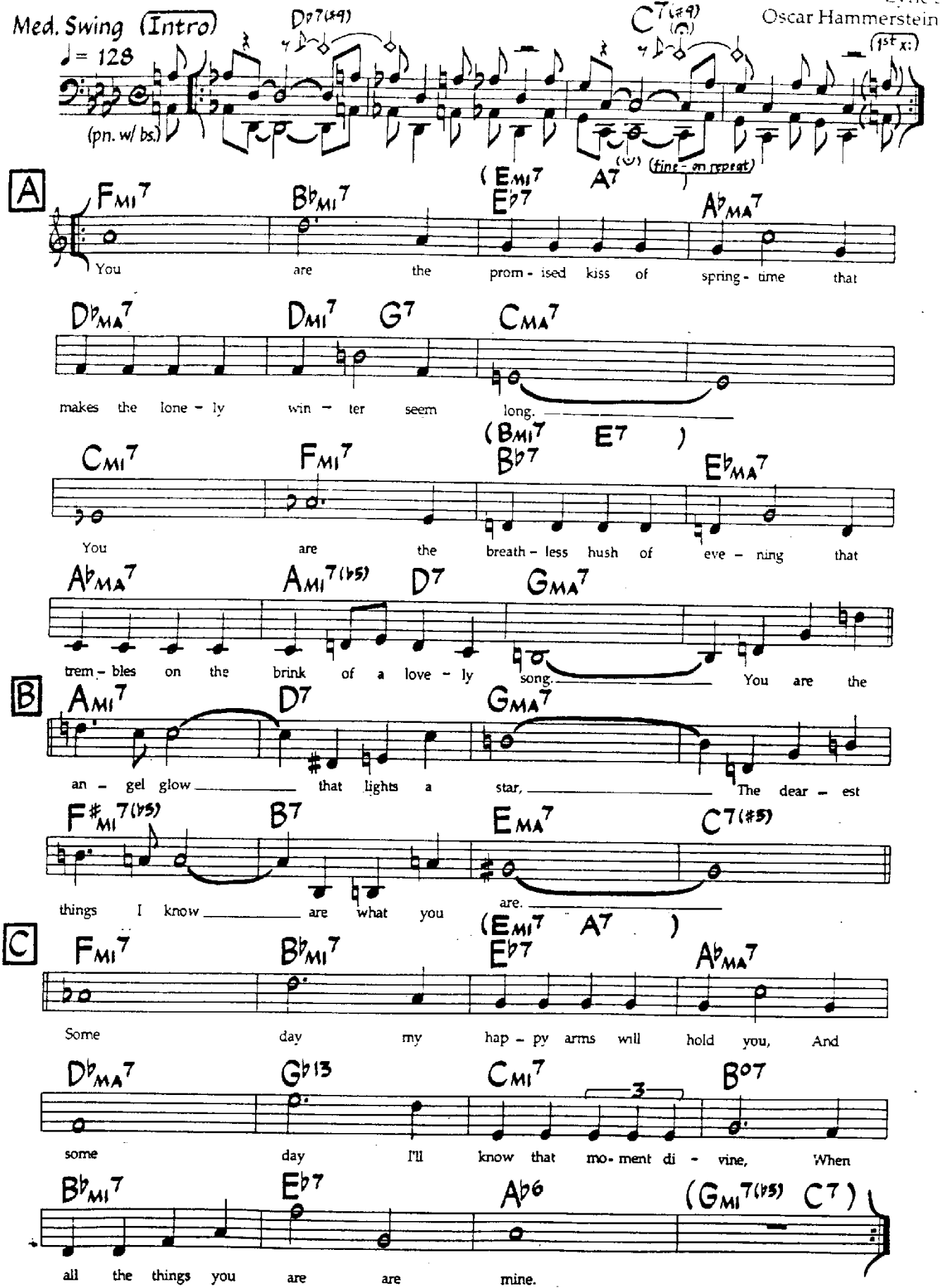
All The Things You Are

Music by Jerome Kern
Lyric by
Oscar Hammerstein II



Melody is freely interpreted (especially by instruments).

Use Intro to end (fermata on repeat).

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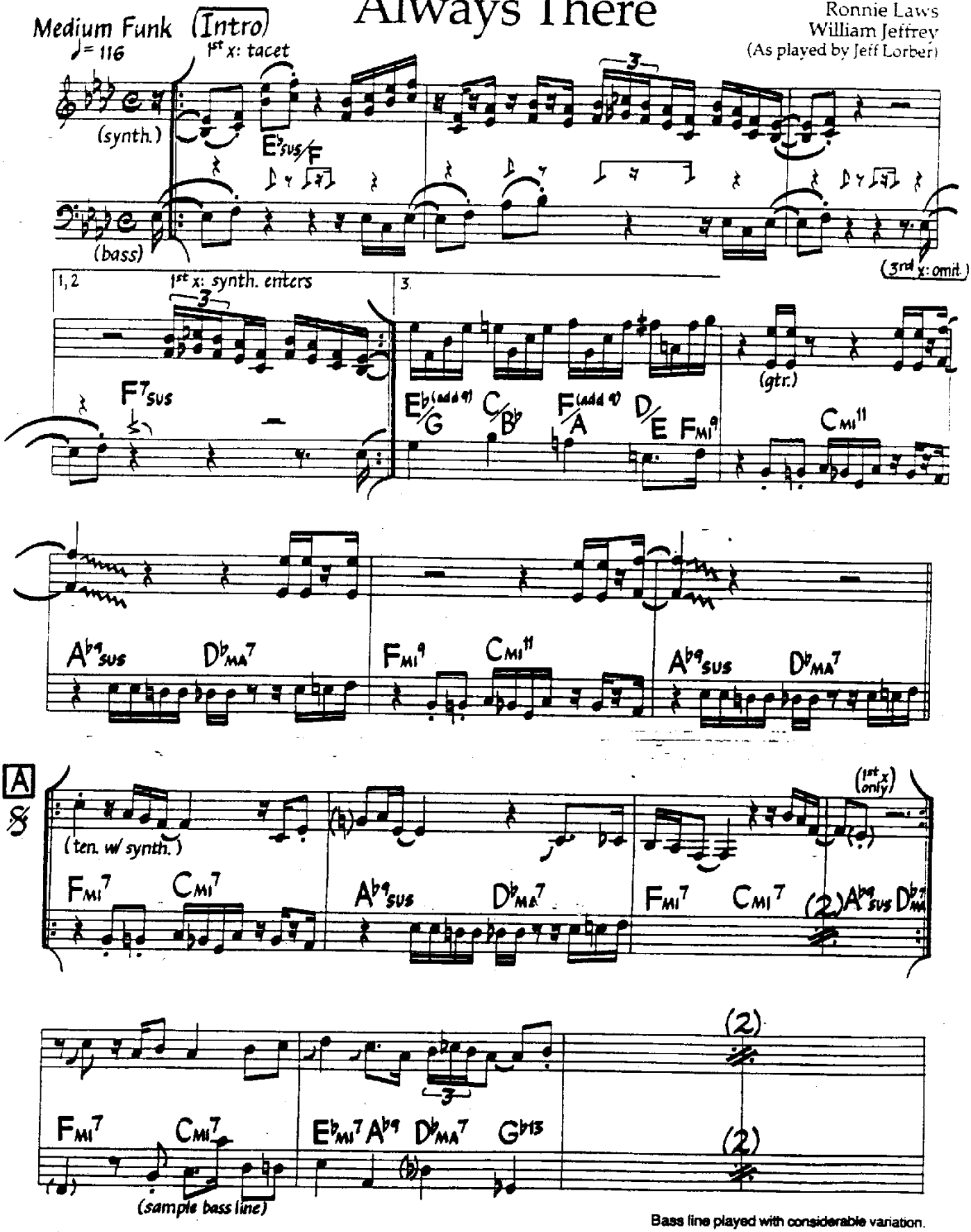
Always There

Ronnie Laws
William Jeffrey
(As played by Jeff Lorber)



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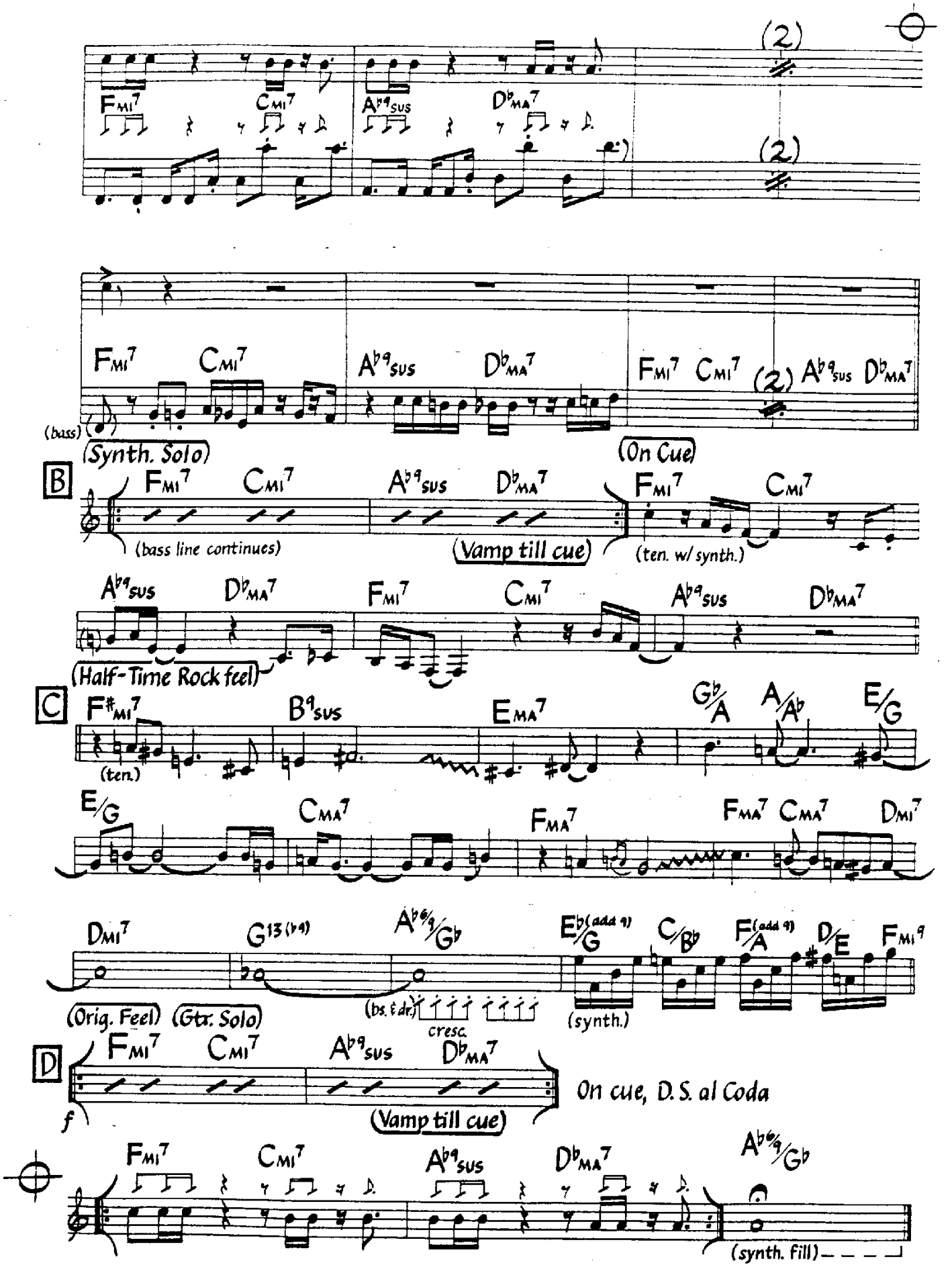
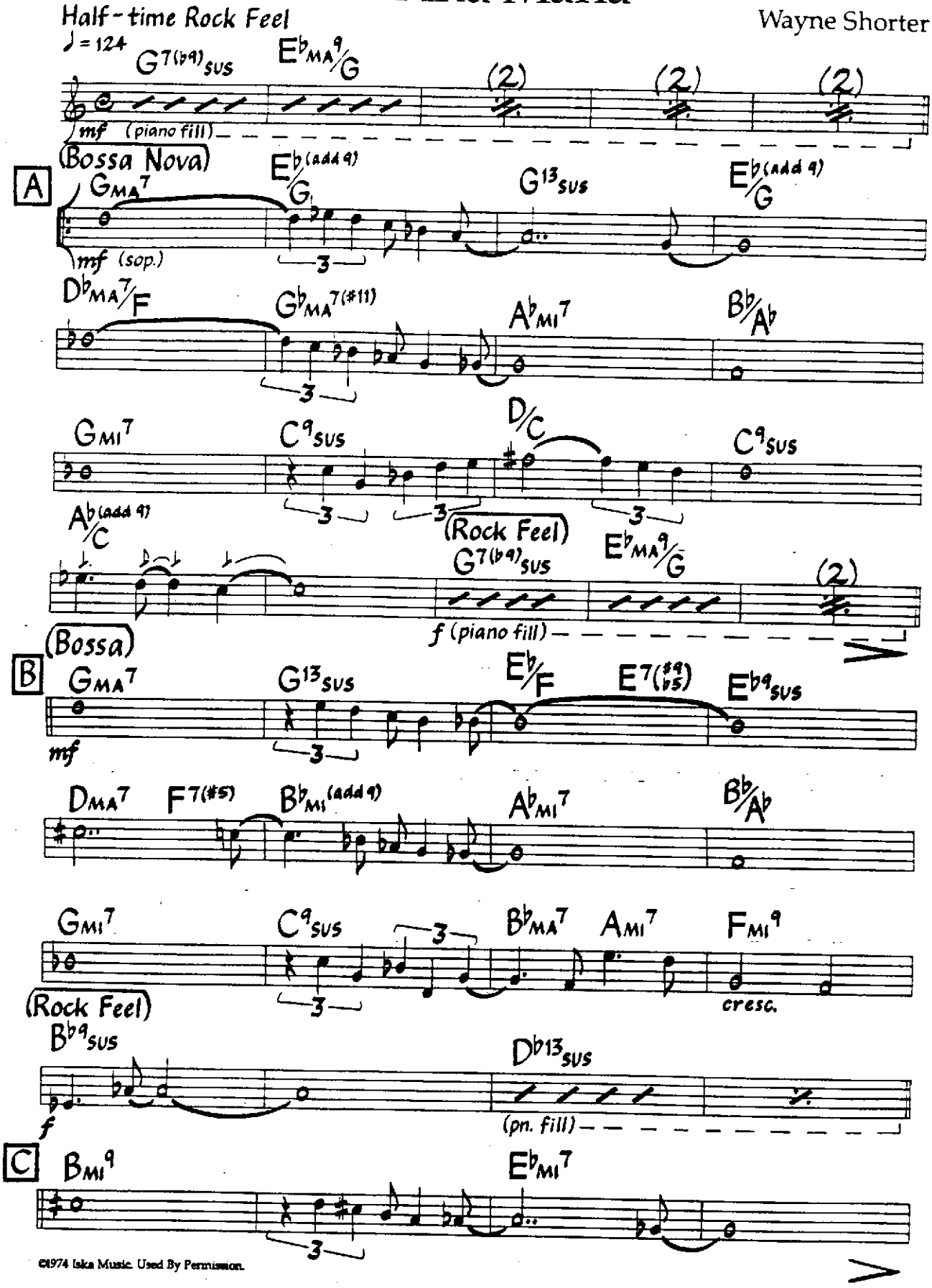

(2)
FMI7 CMI7 AB9SUS DBMA7
(2)
FMI7 CMI7 AB9SUS DBMA7
FMI7 CMI7 (2) AB9SUS DBMA7
(bass)
(Synth. Solo)
B
FMI7 CMI7 AB9SUS DBMA7
(bass line continues)
(Vamp till cue)
(On Cue)
FMI7 CMI7
(ten. w/ synth.)
AB9SUS DBMA7 FMI7 CMI7 AB9SUS DBMA7
(Half-Time Rock feel)
C
F#MI7 B9SUS EMA7 G♭/A A/A♭ E/G
(ten.)
E/G CMA7 FMA7 FMA7 CMA7 DMI7
DMI7 G13(♭9) A♭6/9/G♭ E♭/G C/B♭ F/A D/E FMI9
(Orig. Feel) (Gtr. Solo)
(bs. & dr.)
cresc.
(synth.)
D
FMI7 CMI7 AB9SUS DBMA7
f
(Vamp till cue)
On cue, D.S. al Coda
FMI7 CMI7 AB9SUS DBMA7 A♭6/9/G♭
(synth. fill)

Ana Maria

Wayne Shorter



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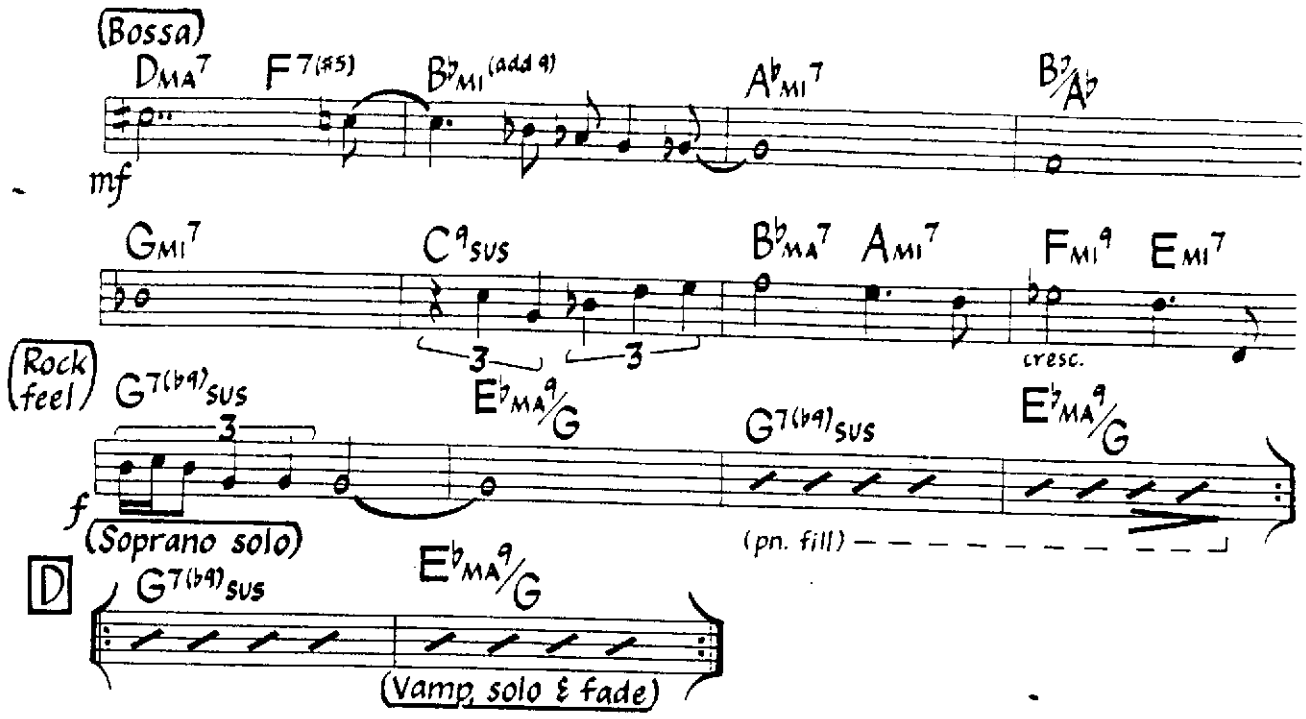
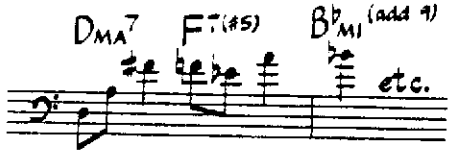


'Rock Feel' is half time each time it occurs (backbeat on beat 3 only).

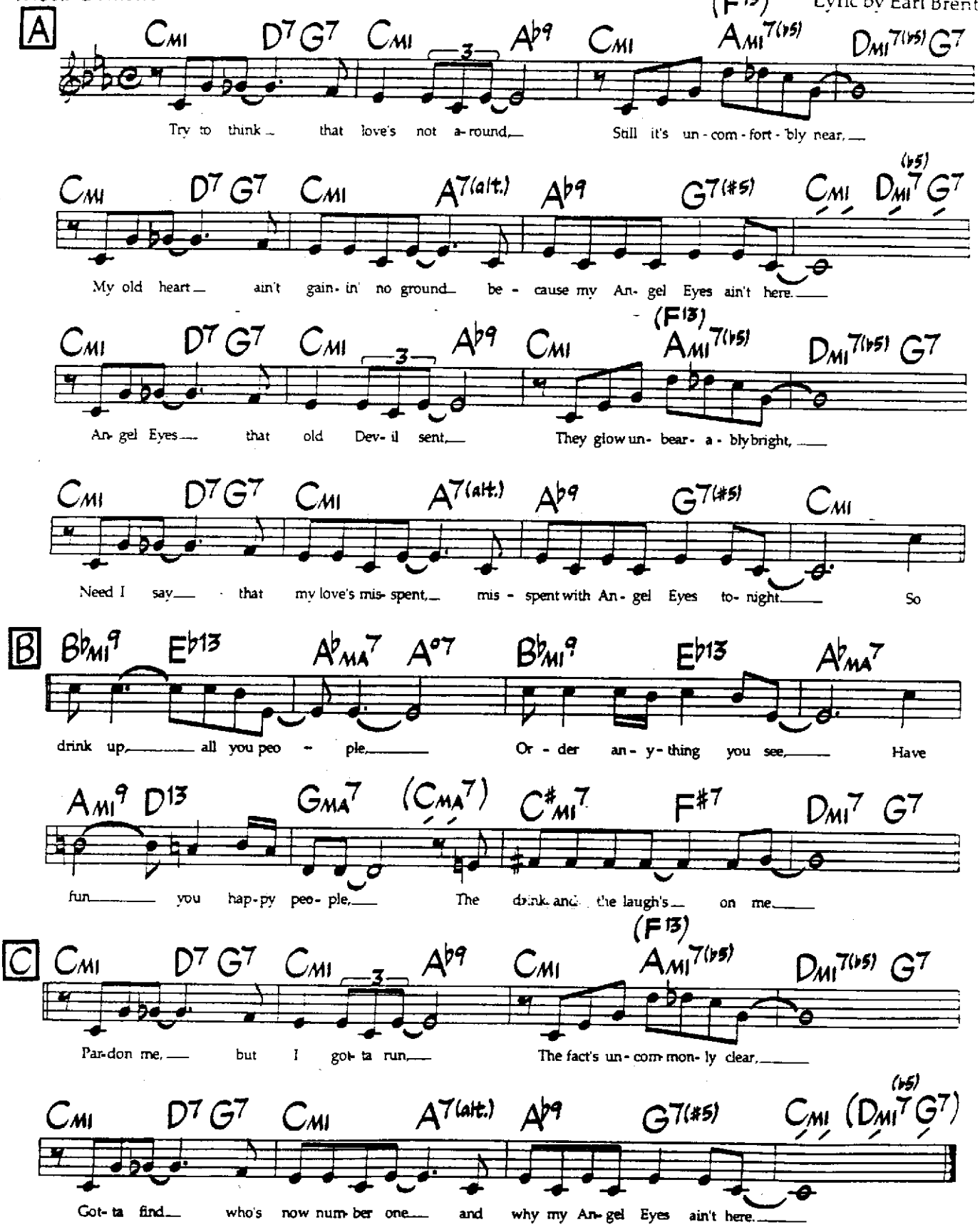


Bassline at 5th bar of letters B & C :

Angel Eyes

Music by Matt Dennis
Lyric by Earl Brent

Med. Ballad



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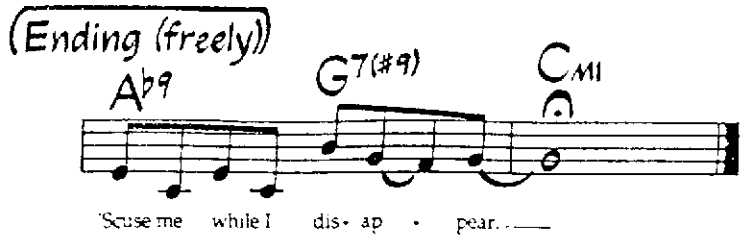
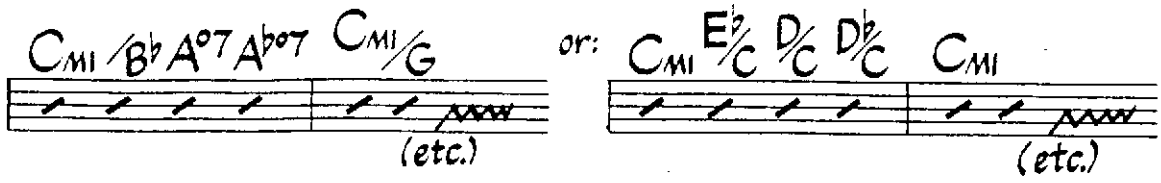


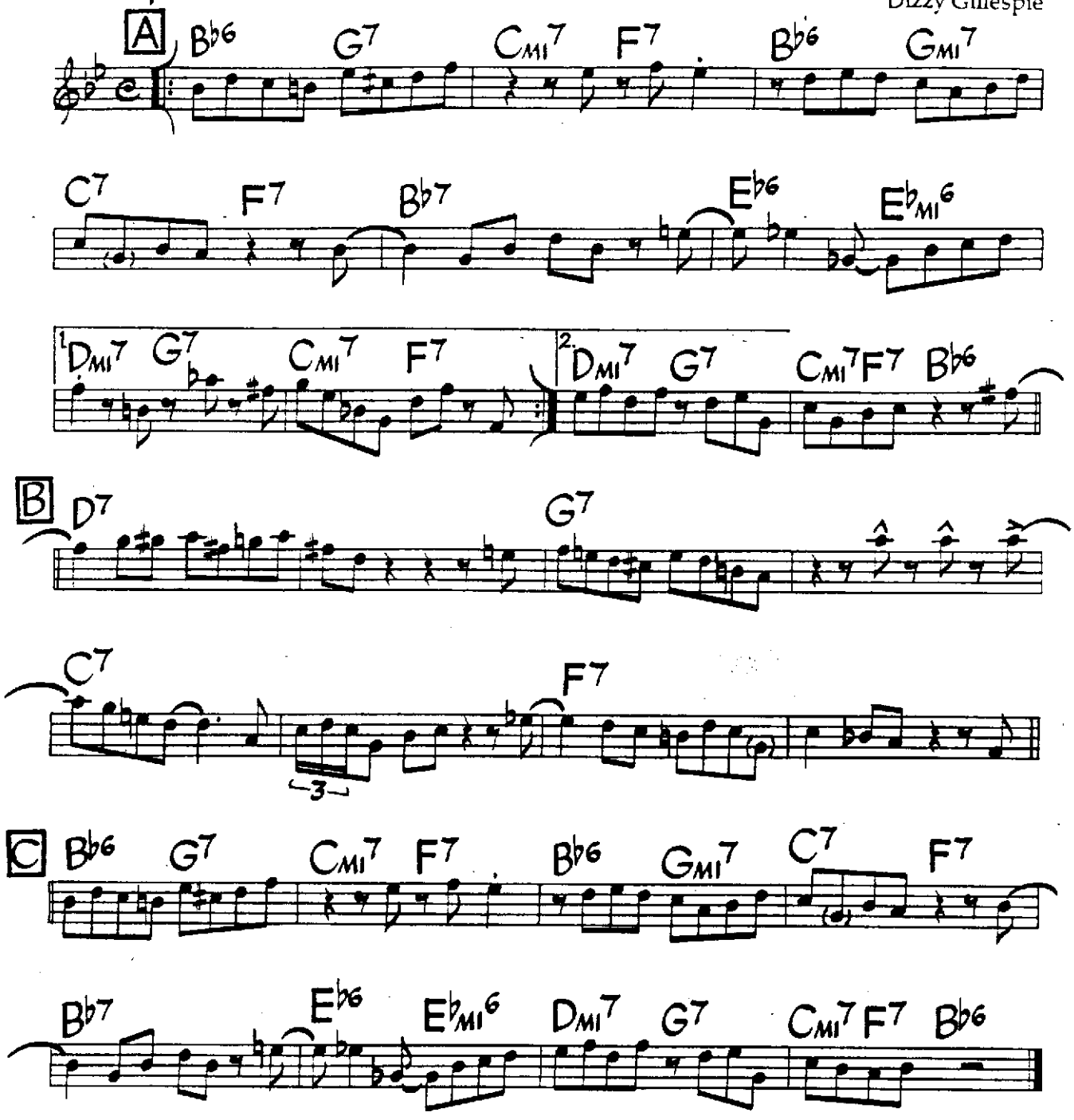
Alternate changes for bars 1 & 2, 5 & 6, 9 & 10, 13 & 14, 25 & 26, 29 & 30:



Anthropology

Fast Bebop

Charlie Parker
Dizzy Gillespie



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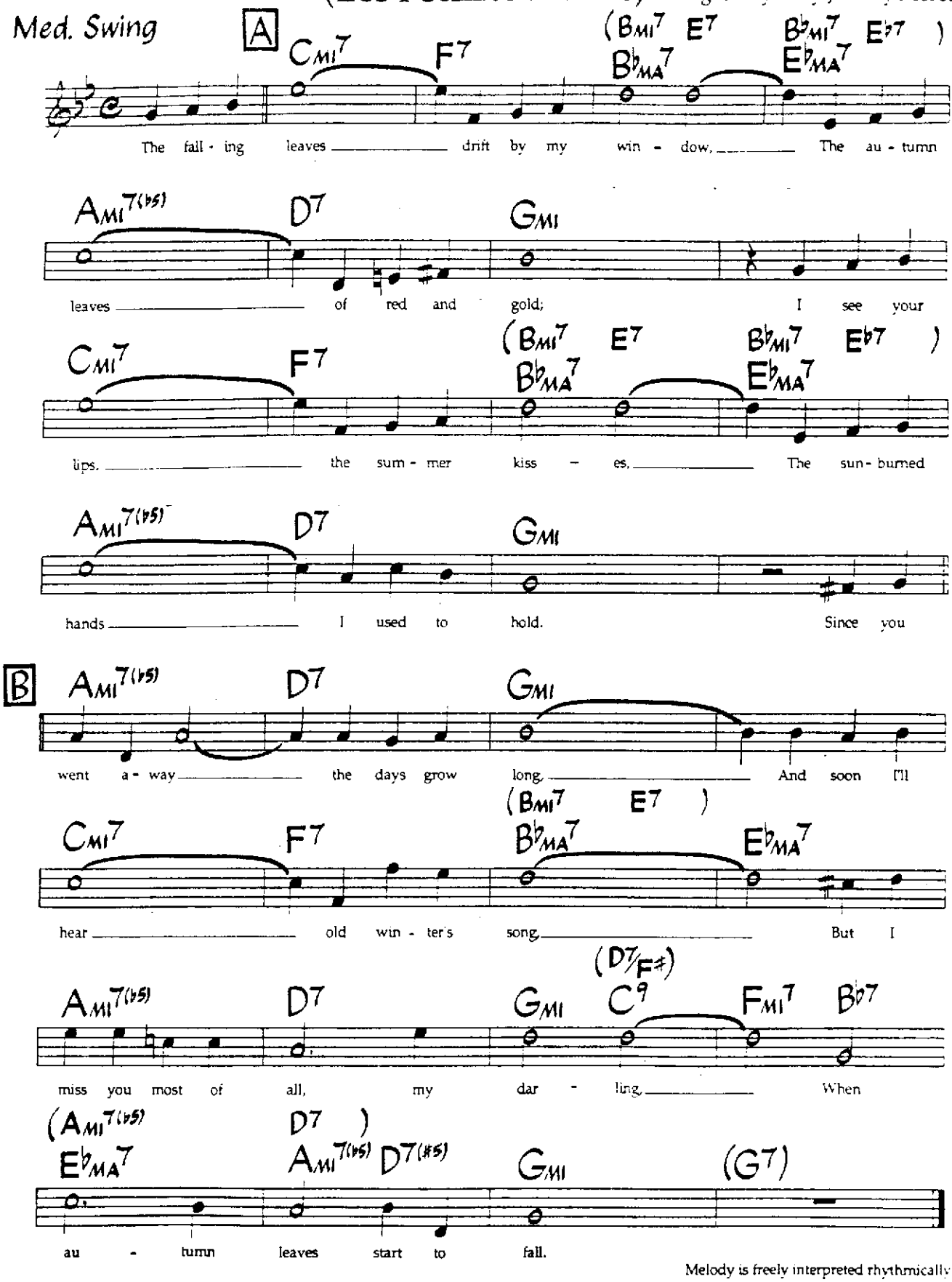
Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer



Melody is freely interpreted rhythmically

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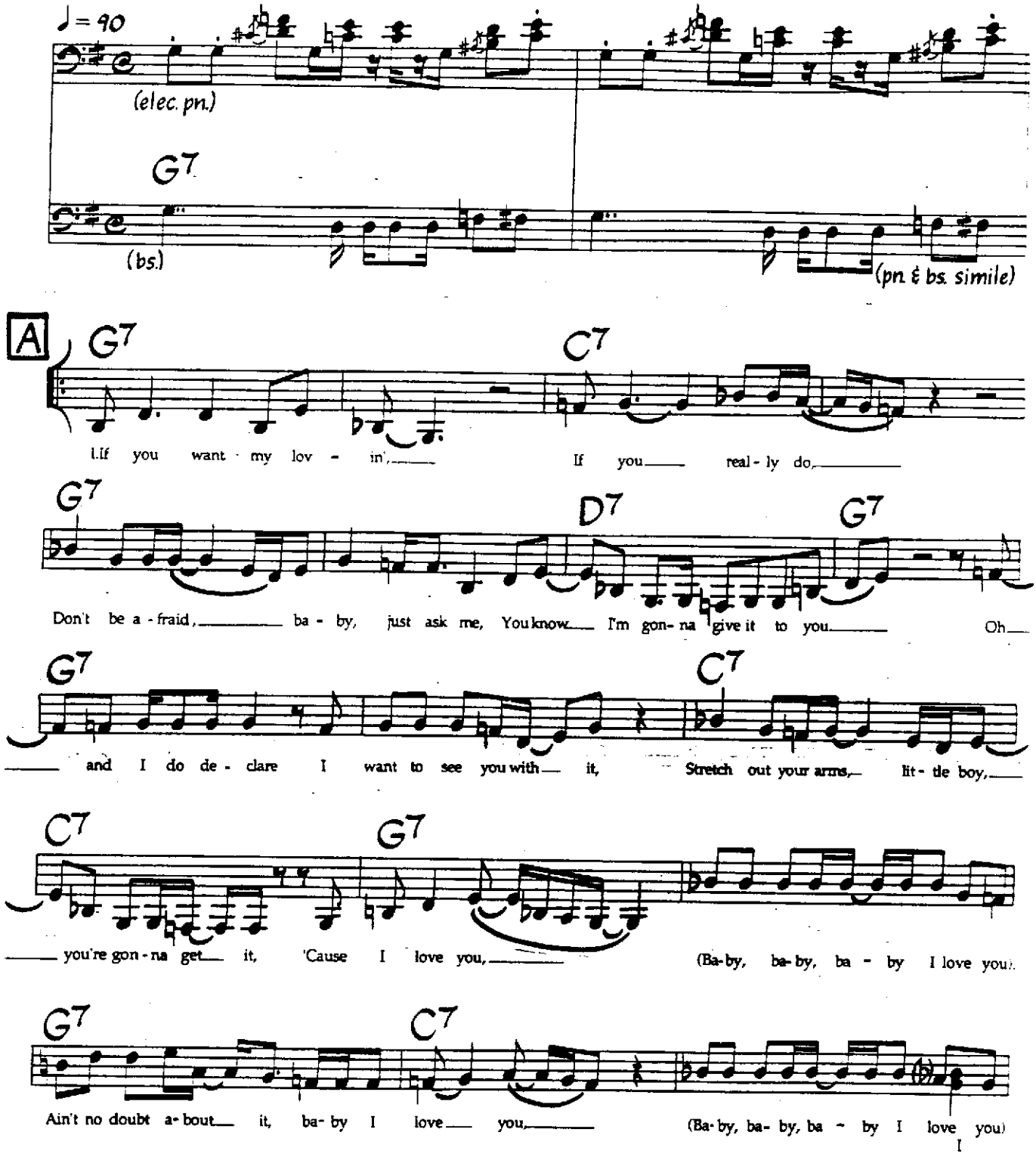
Med.-Slow
Funky Rock

Baby, I Love You

Ronnie Shannon
(As sung by Aretha Franklin)



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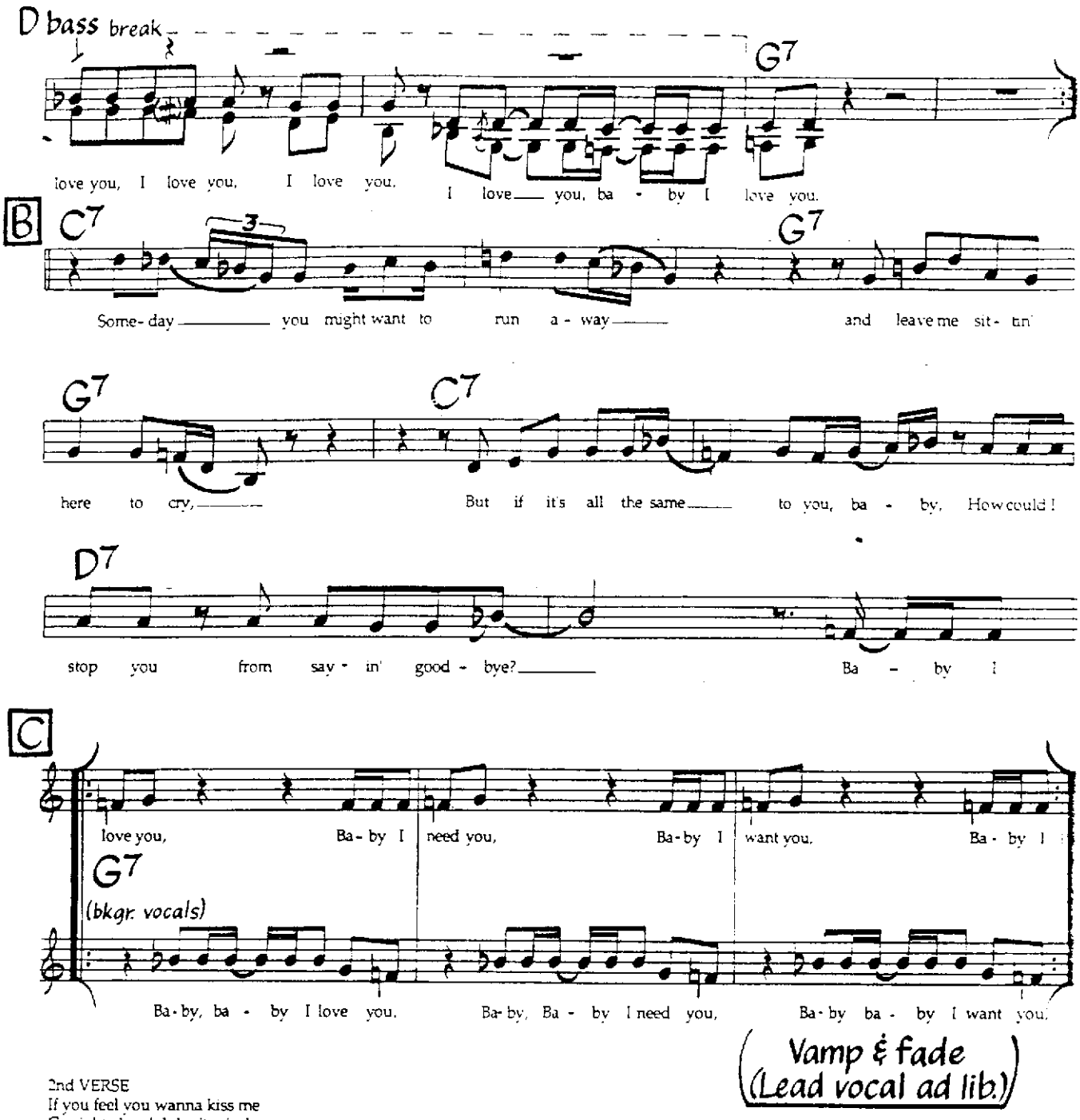


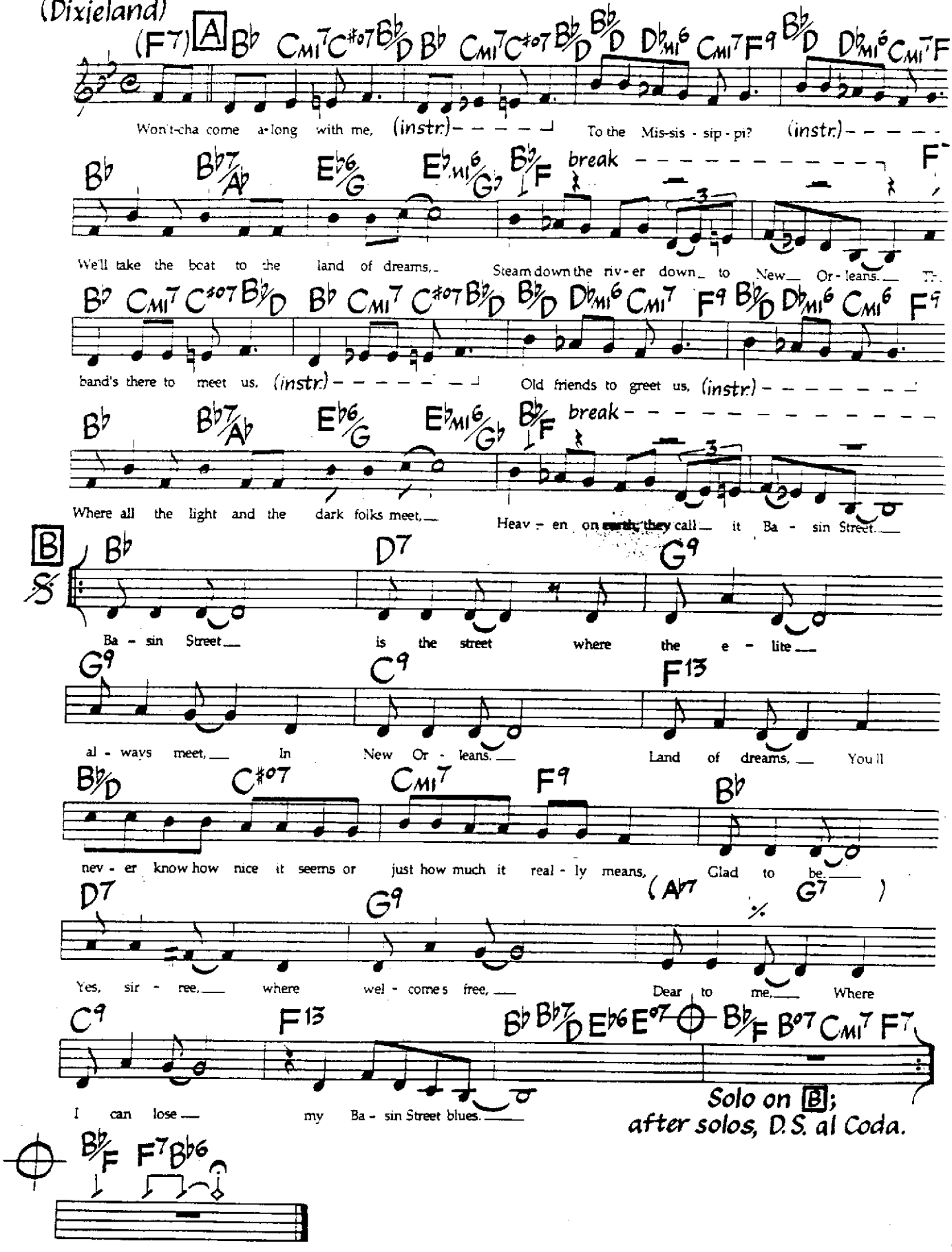
2nd VERSE
If you feel you wanna kiss me
Go right ahead, I don't mind.
All you got to do is snap your fingers
And I'll come a-runnin', I ain't lyin'.
Ah, oh, what you want, little boy, you know you got it.
I'd deny my own self before I see you without it
'Cause I love you (etc.)

Melody is freely interpreted. Piano riff (like intro) is out at letter B, back in at letter C.

Basin Street Blues

Spencer Williams

Med.- Slow Swing
(Dixieland)



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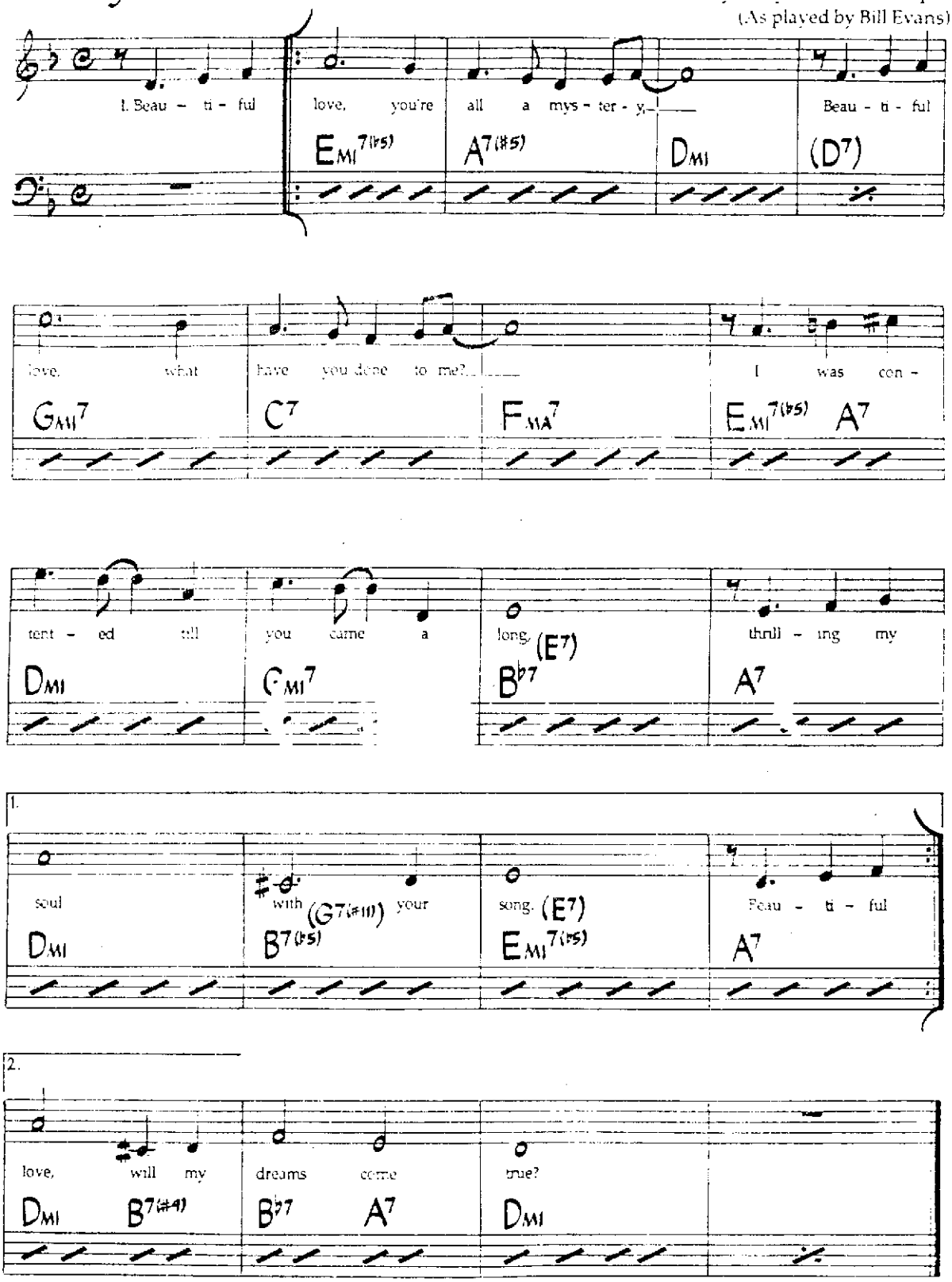
Beautiful Love

Music by V. Young,
W. King & E. Van Alstyne
Lyric by Haven Gillespie
(As played by Bill Evans)

Medium Swing



2nd VERSE
(Beautiful) love, I've roamed your paradise;
Searching for love, my dreams to realize.
Reaching for heaven, depending on you.
Beautiful love, will my dreams come true?

Originally written in 3/4. Note in bar 11 originally an F. Alternate changes in parentheses.

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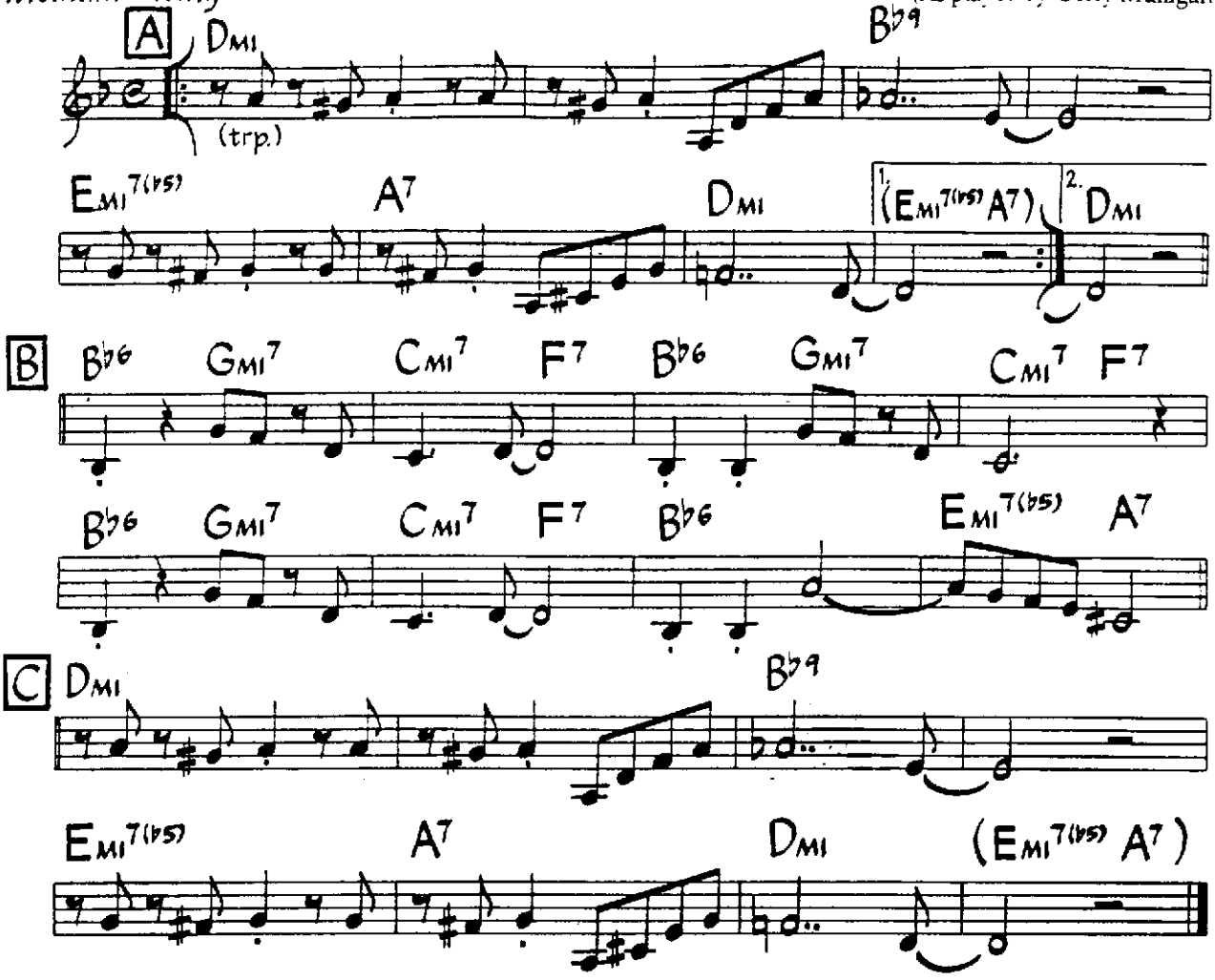
Bernie's Tune

Bernie Miller
(As played by Gerry Mulligan)

Medium Swing



Chords in parentheses are used for solos.

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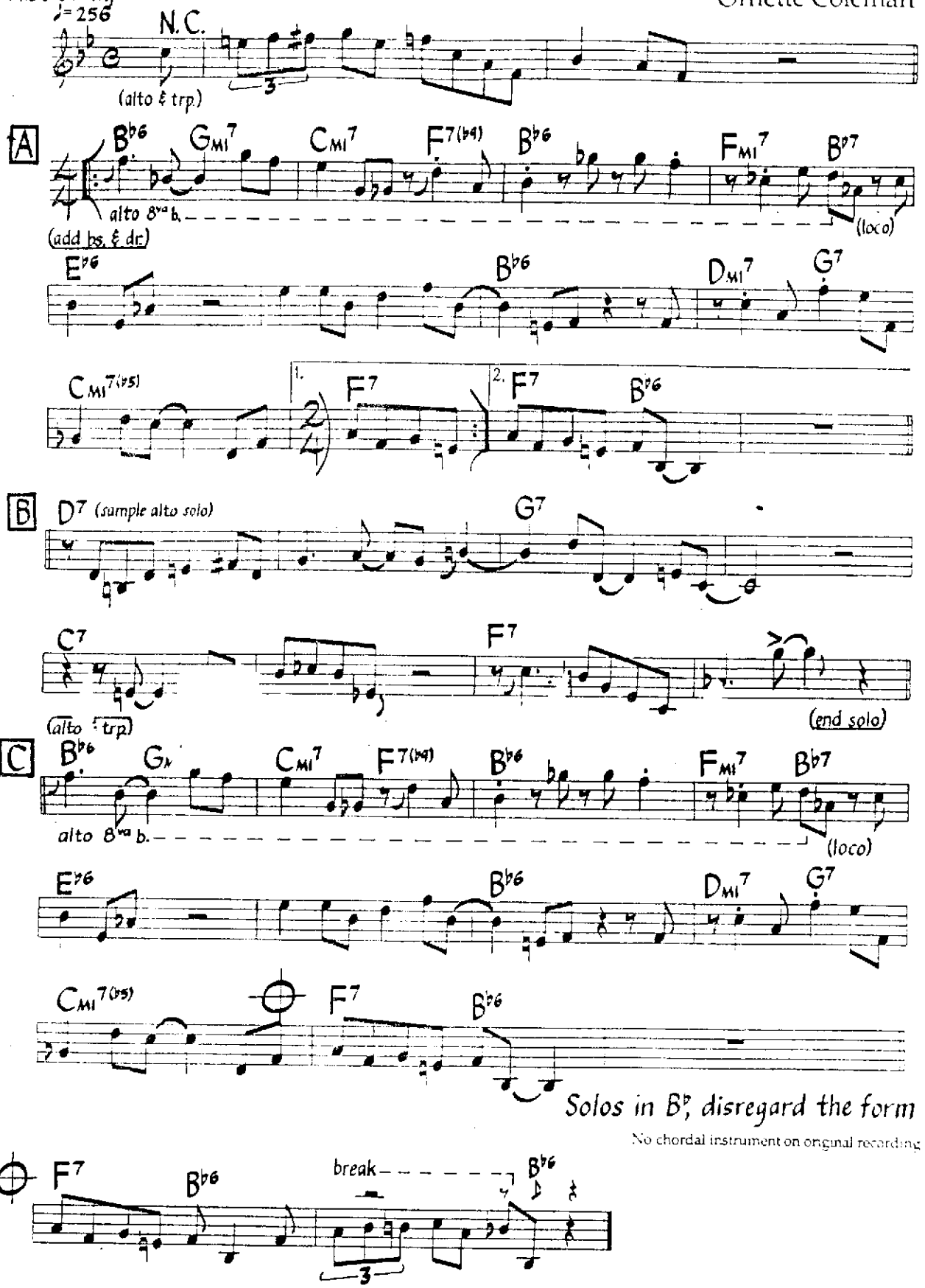
Bird Food

Ornette Coleman

Fast Swing ♩= 256



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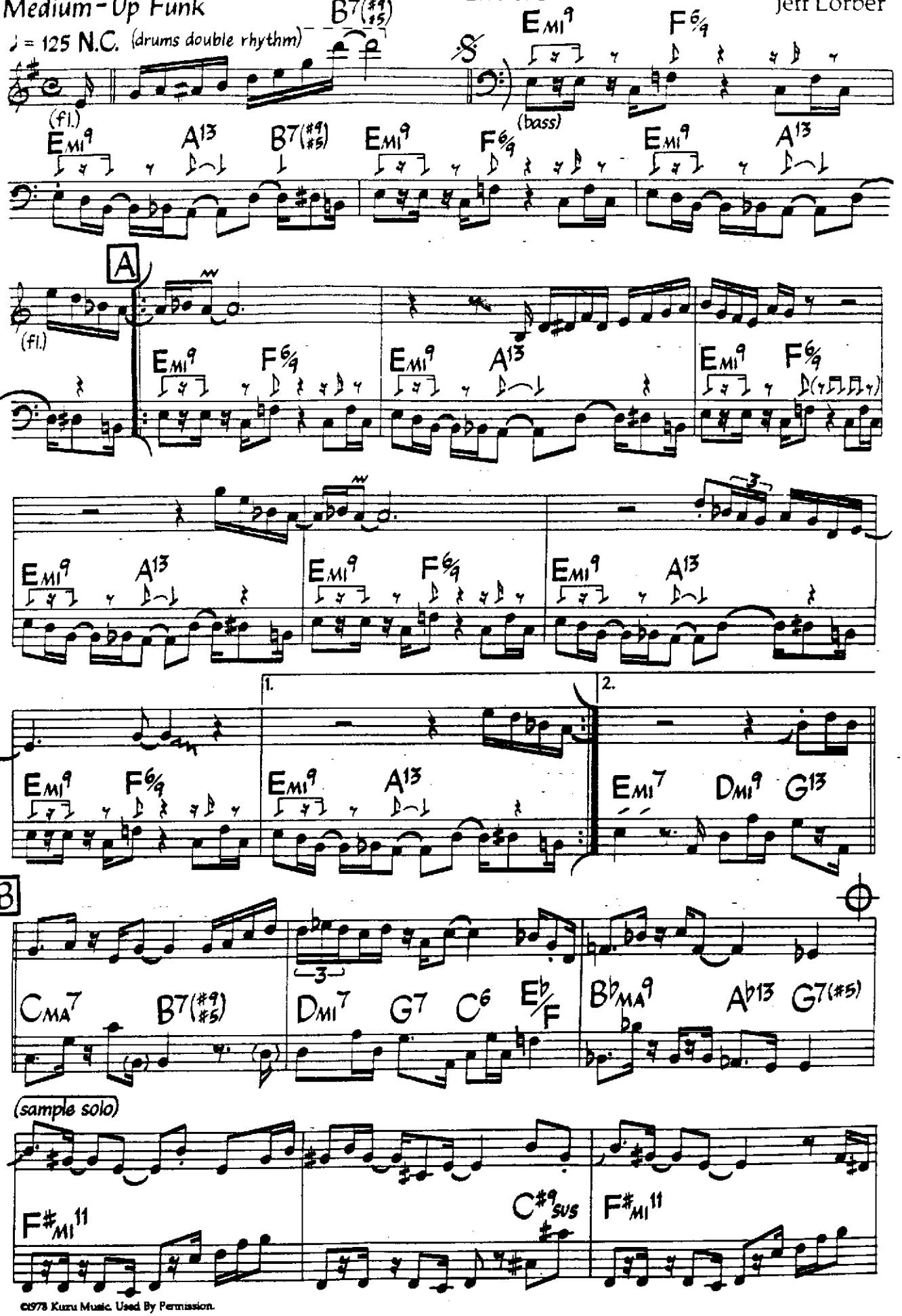
Black Ice

Jeff Lorber

Medium - Up Funk

♩ = 125 N.C. (drums double rhythm)



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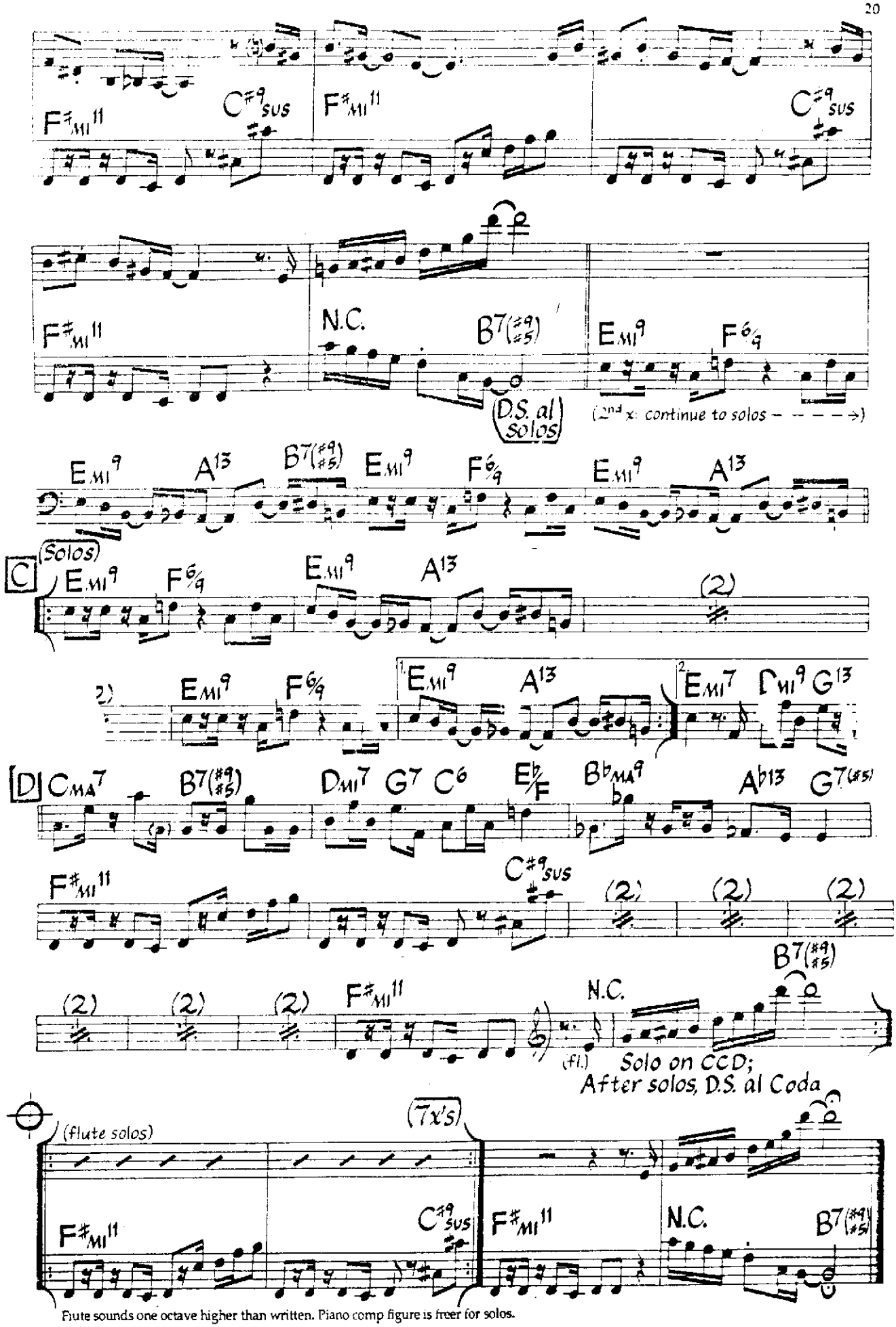
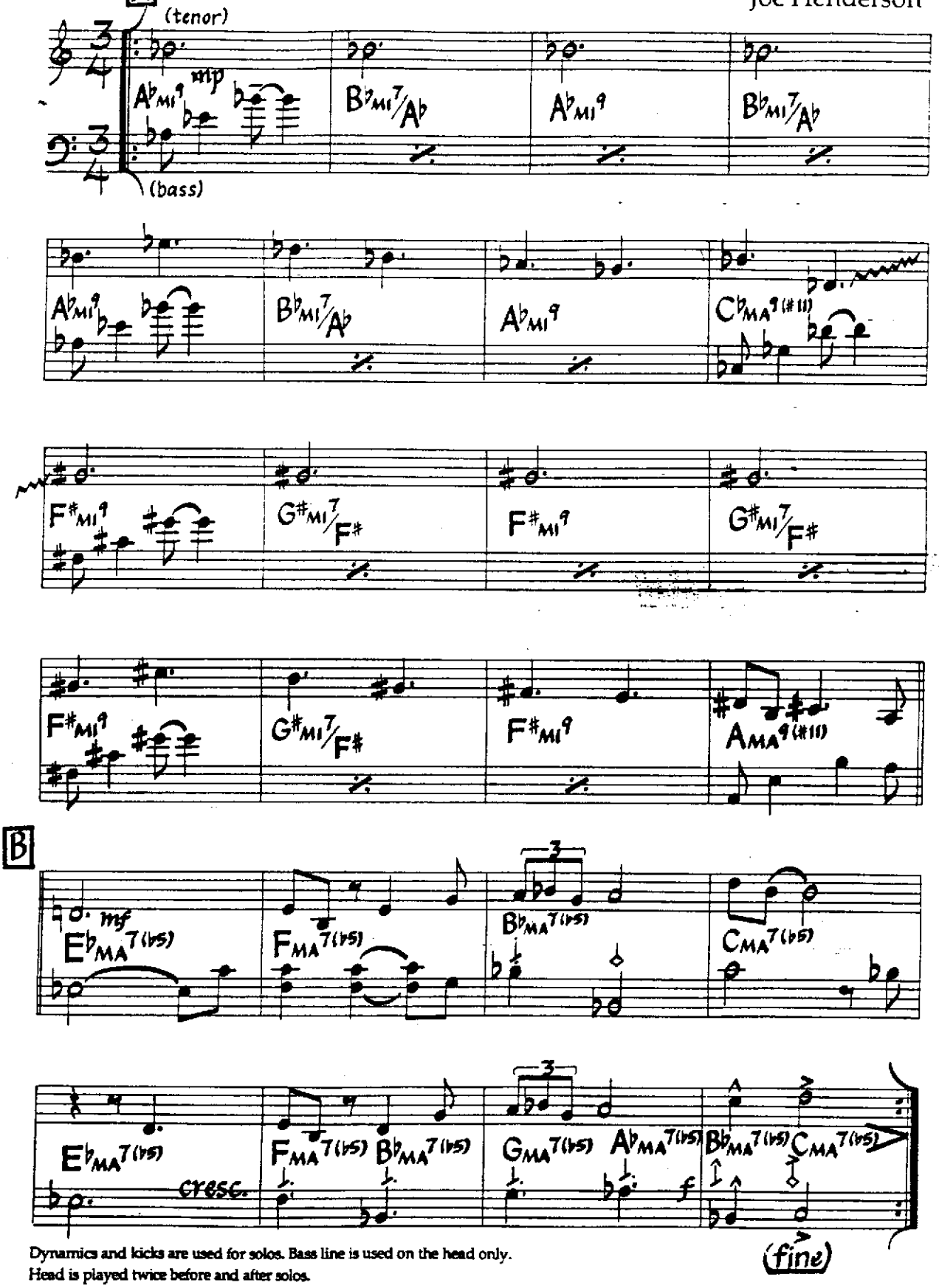


Flute sounds one octave higher than written. Piano comp figure is freer for solos.

Medium Jazz Waltz
♩ = 130

Black Narcissus

Joe Henderson



Dynamics and kicks are used for solos. Bass line is used on the head only.
Head is played twice before and after solos.

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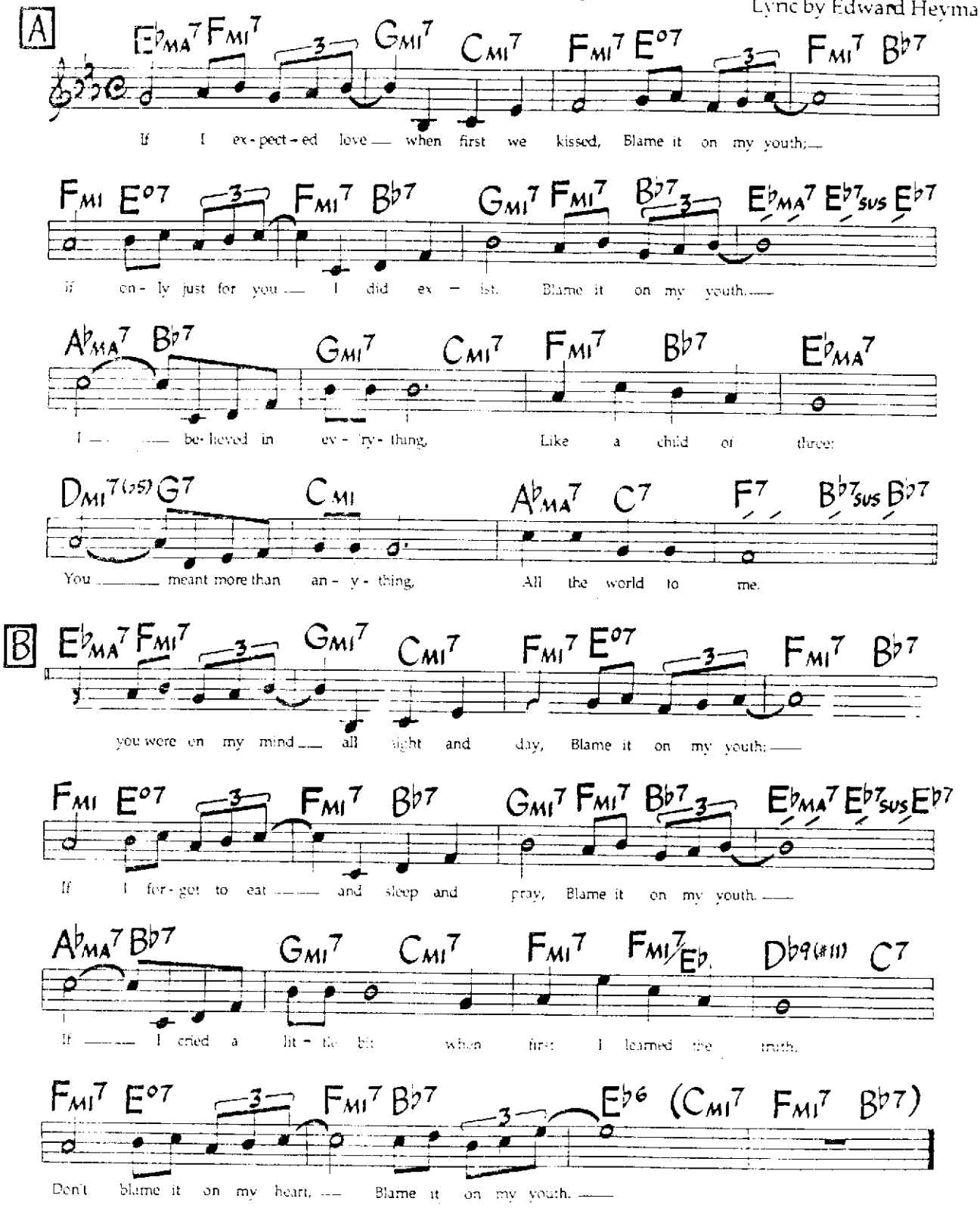
Blame It On My Youth

Med. Ballad

Music by Oscar Levant
Lyric by Edward Heyman



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Blizzard of Lies

Dave Frishberg
Samantha Frishberg

Med. Swing ♩ = 130

$E^{\flat}$ pedal ($E^{\flat}_{MI}7$)

f (pn.)

(bs. rhythm)

($E^{\flat}_{MI}7$)

We

A

mf

must have lunch real soon, your lug gage is checked through, We've got in- fla-tion licked, I'll
may have won a prize, won't wrin- kle, shrink, or peel, Your se- cret's safe with me, this
send someone right out, now this won't hurt a bit, He's in a meet-ing now, the

$B^{\flat}13_{SUS}$ N.C. $B^{\flat}13_{SUS}$ $B13_{SUS}$ $C13_{SUS}$

(pn. w/ bs.)

3 3

get right back to you. It's just a stan-dard form, to-
is a real good deal. It's fin - ger lick - in' good,
coat's a per - fect fit. It's strict - ly fresh to - day,

N.C. (C7) F9 $B^{\flat}9$

(in 2)

mor-row with-out fail, What's Pleased to meet you, thanks a lot, your check is in the mail, ma - rooned
strict-ly by the book, I'll fair is fair, I'll be right there, I am not a crook, ma - rooned
serv - ice with a smile, love you dar - ling, 'til I die, we'll keepyour name on file, ma - rooned

$E^{\flat}9$ $A^{\flat}9$ $D^{\flat}_{MA}9(\sharp11)$

(in 4)

B

CMI $B^{\flat}13$ $A^{\flat}9$ G9 $G^{\flat}13$ F9 (pn. fill)

ma-rooned, ma - rooned, in a bliz-zard of lies, ma - rooned,
ma-rooned, ma - rooned, in a bliz-zard of lies, ma - rooned,
ma-rooned, ma - rooned, in a bliz-zard of lies, ma - rooned,

CMI $B^{\flat}13$ $A^{\flat}9$ G9 $G^{\flat}13$ F9 (pn. fill) 3rd x

ma - rooned, ma - rooned, in a bliz-zard of lies.
ma - rooned, ma - rooned, in a bliz-zard of lies.
ma - rooned, ma - rooned, in a bliz-zard of lies.

Your
Bet - ter
Walk

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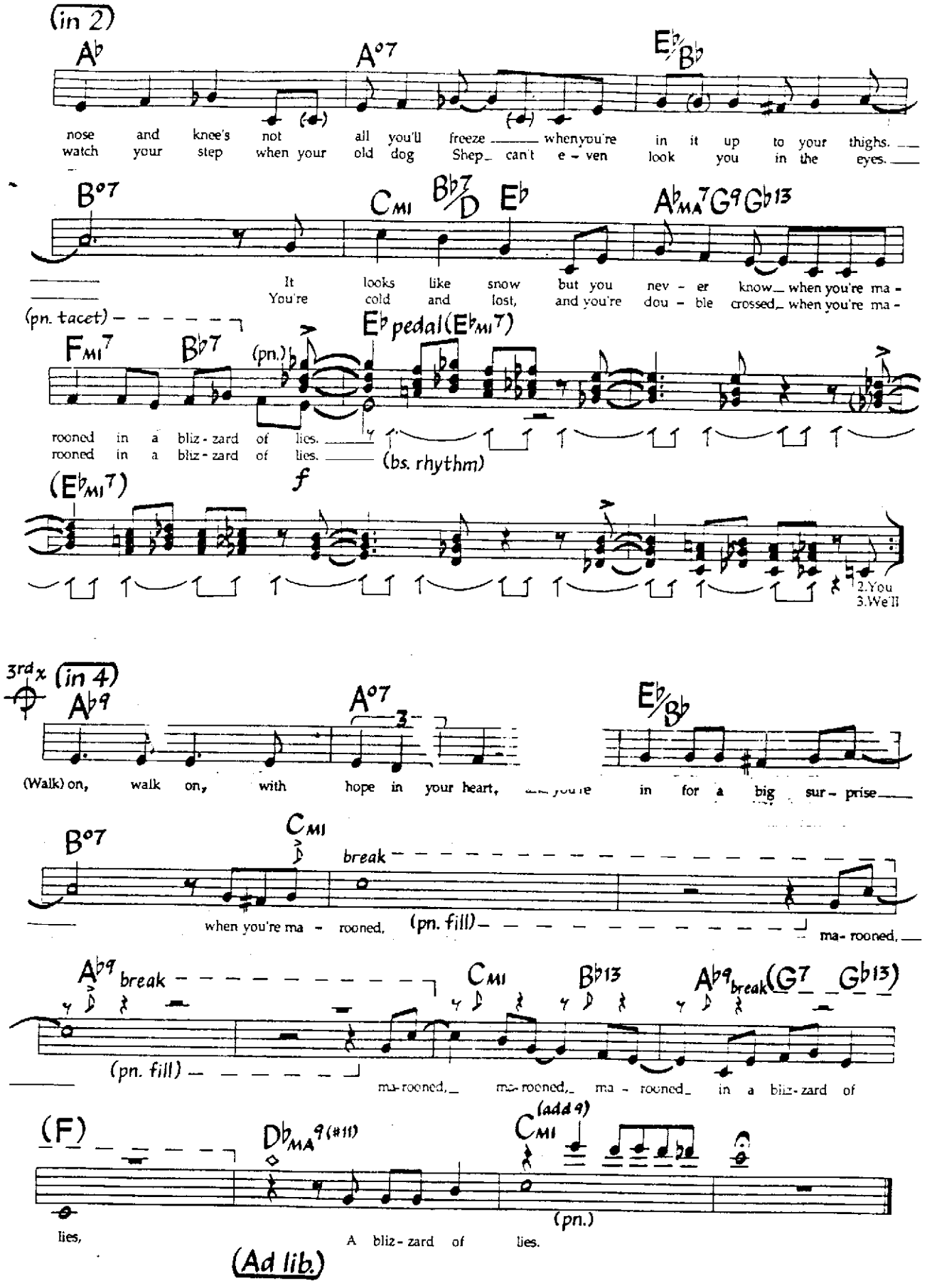
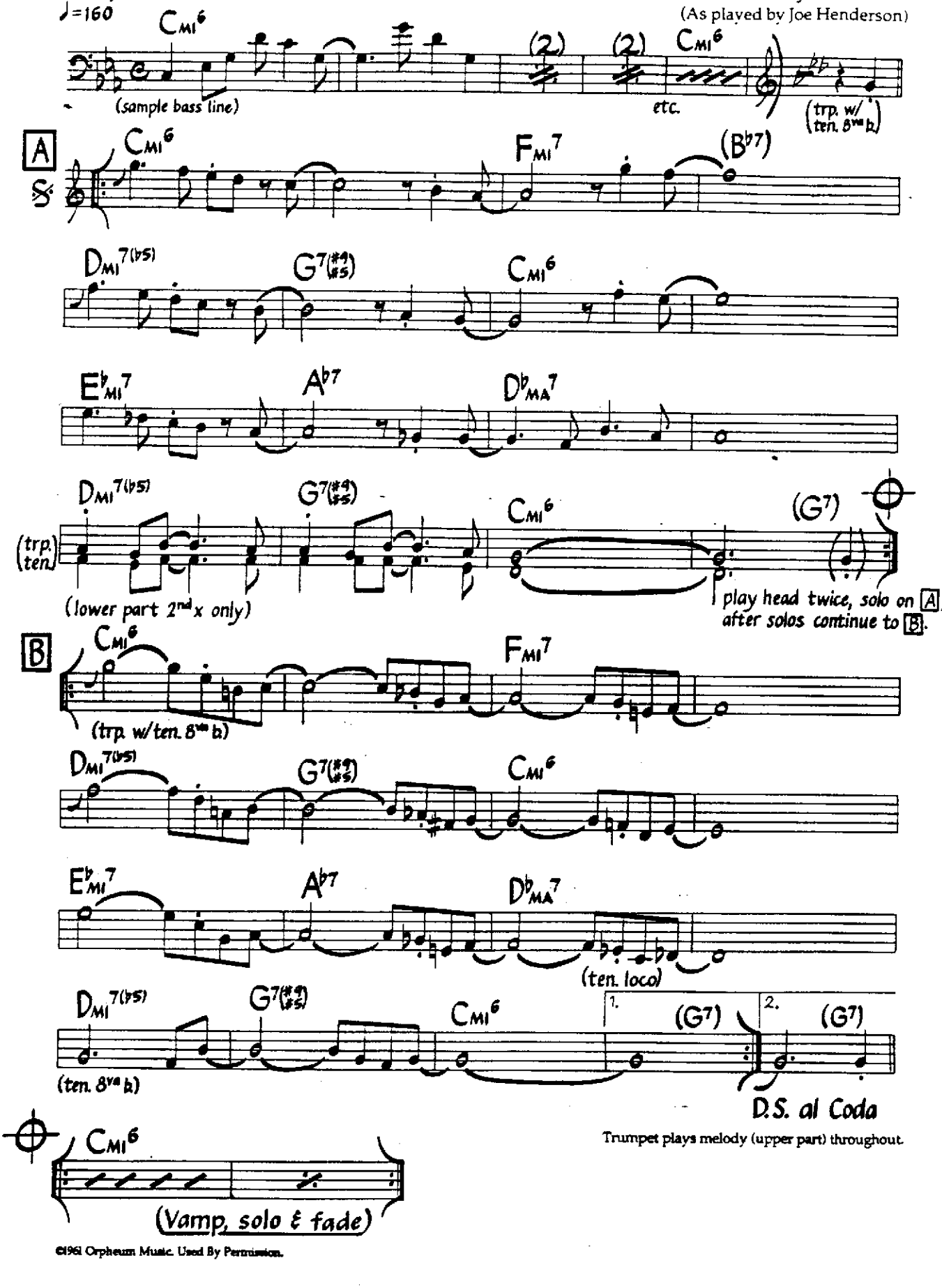

(in 2)
A♭
A°7
E♭/B♭
nose and knee's not all you'll freeze when you're in it up to your thighs.
watch your step when your old dog Shep can't e - ven look you in the eyes.
B°7
CMI
B♭7/D
E♭
A♭MA7 G9 G♭13
It looks like snow but you nev - er know when you're ma -
You're cold and lost, and you're dou - ble crossed when you're ma -
(pn. tacet)
FMI7
B♭7
(pn.)
E♭ pedal (E♭MI7)
rooned in a bliz - zard of lies.
rooned in a bliz - zard of lies.
(bs. rhythm)
(E♭MI7)
f
2.You
3.We'll
3rd x (in 4)
A♭9
A°7
E♭/B♭
(Walk) on, walk on, with hope in your heart, you're in for a big sur - prise
B°7
CMI
break
when you're ma - rooned,
(pn. fill)
ma - rooned,
A♭9 break
CMI
B♭13
A♭9 break (G7 G♭13)
(pn. fill)
ma - rooned, ma - rooned, ma - rooned in a bliz - zard of
(F)
D♭MA9(#11)
CMI (add 9)
(pn.)
lies,
A bliz - zard of lies.
(Ad lib.)

Blue Bossa

Medium-Up Bossa
♩=160

Kenny Dorham
(As played by Joe Henderson)



Trumpet plays melody (upper part) throughout.

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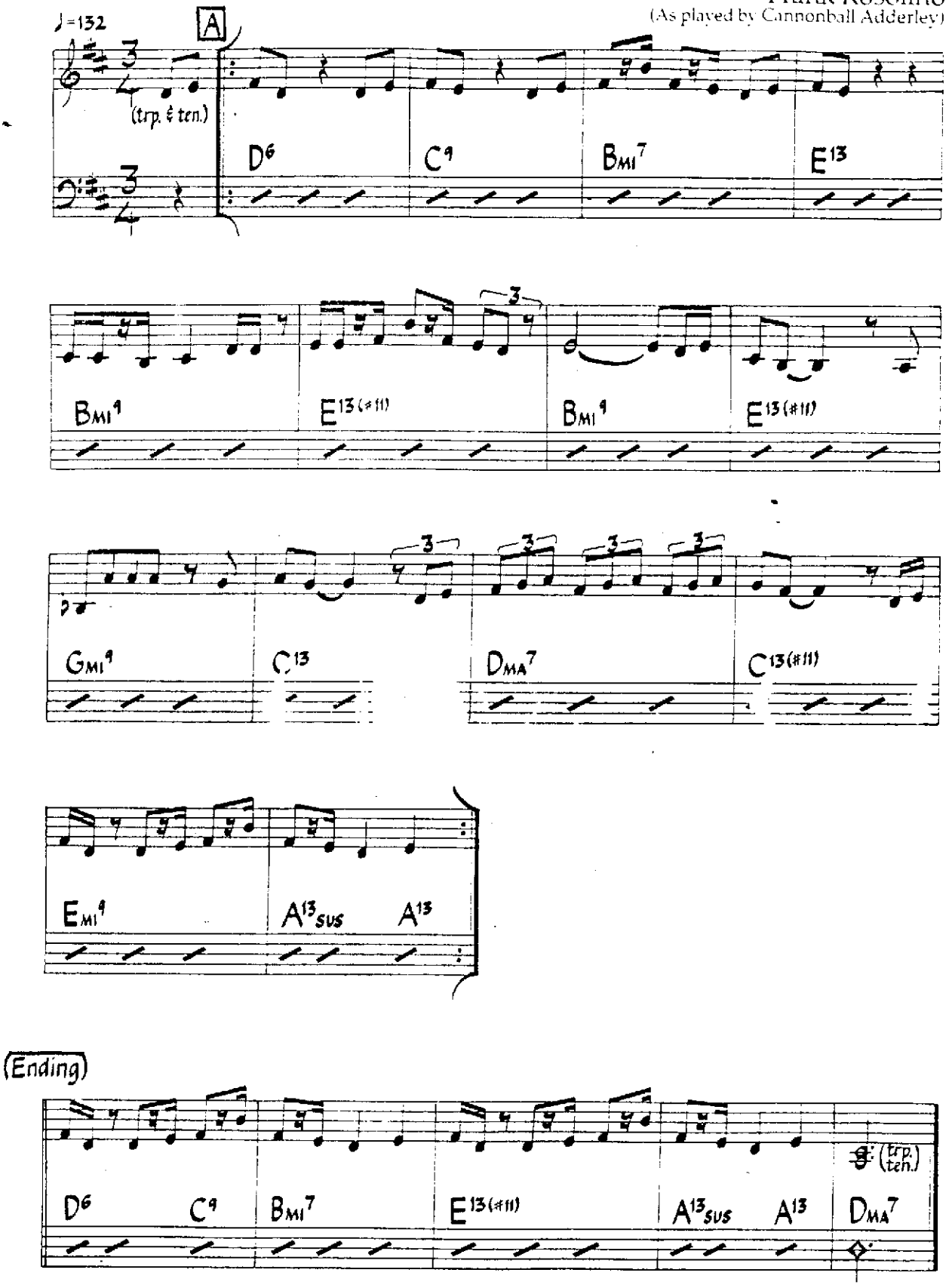
Blue Daniel

Medium Jazz Waltz

Frank Rosolino
(As played by Cannonball Adderley)



(Ending)

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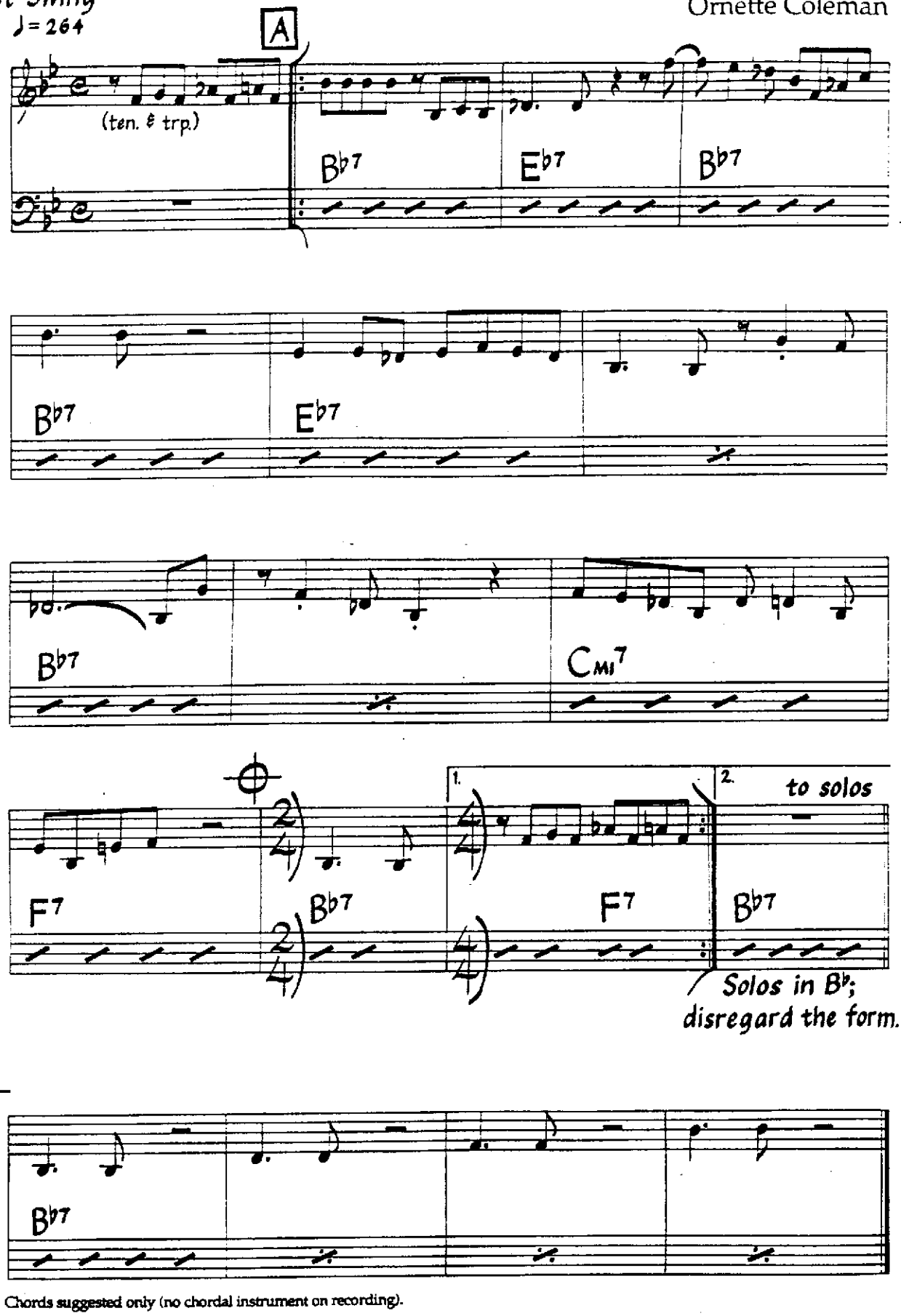
Blues Connotation

Ornette Coleman

Fast Swing
♩ = 264



Chords suggested only (no chordal instrument on recording).

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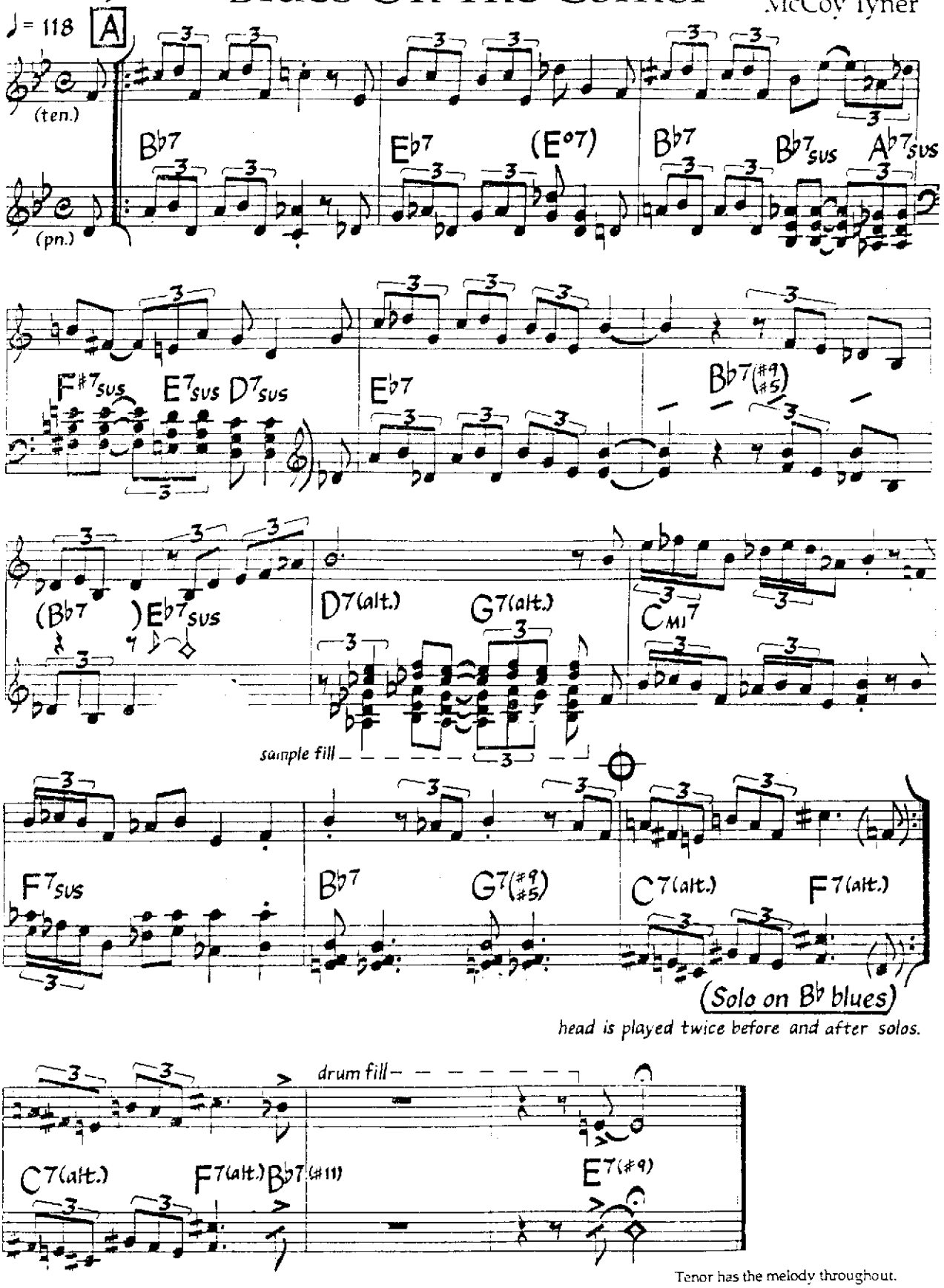
Med. Swing

Blues On The Corner

McCoy Tyner

♩ = 118 A



head is played twice before and after solos.

Tenor has the melody throughout.

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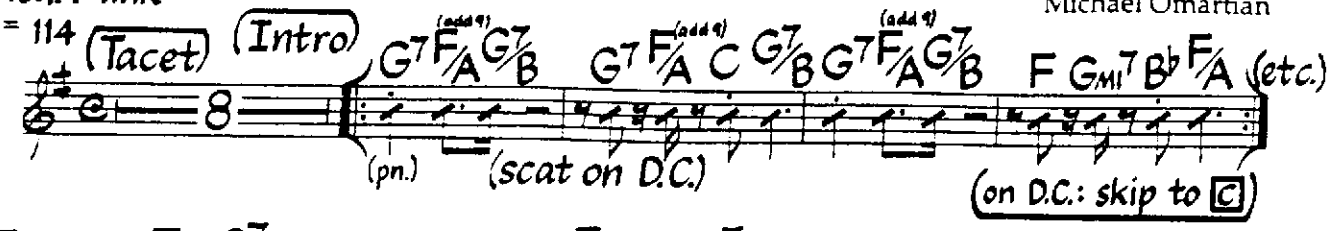
Boogie Down

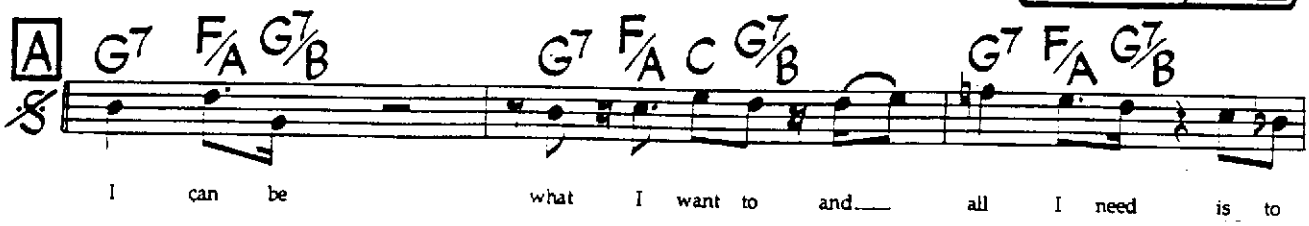
Al Jarreau
Michael Omartian

Med. Funk
♩ = 114

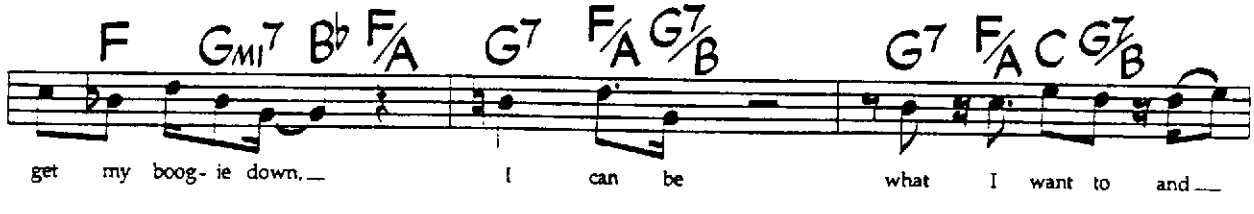
(Tacet) (Intro)



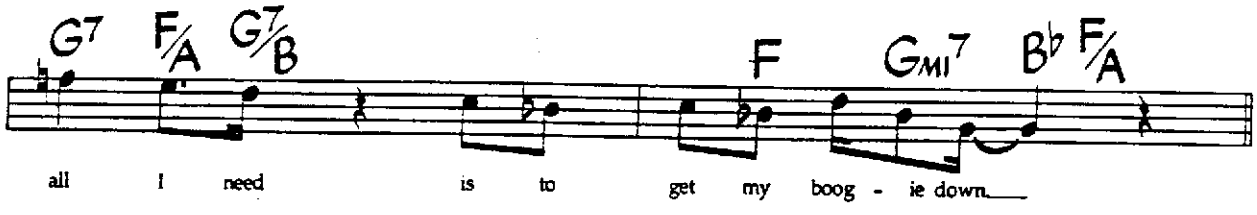
A



I can be what I want to and all I need is to

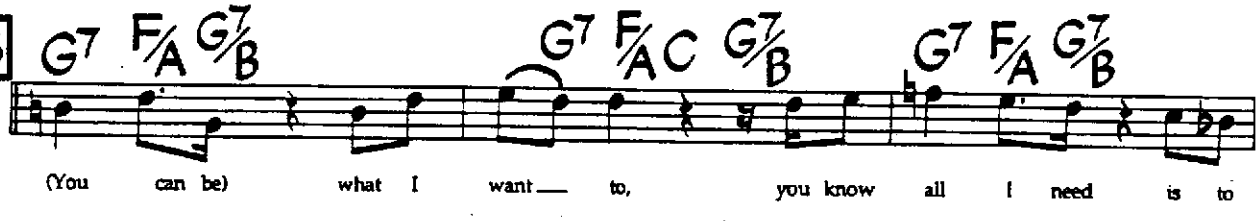


get my boog-ie down, I can be what I want to and

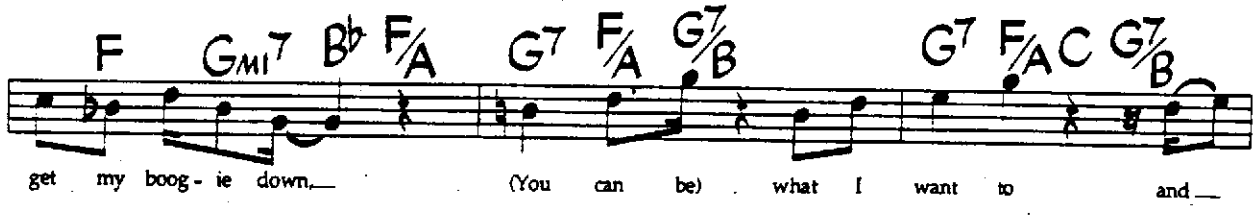


all I need is to get my boog - ie down

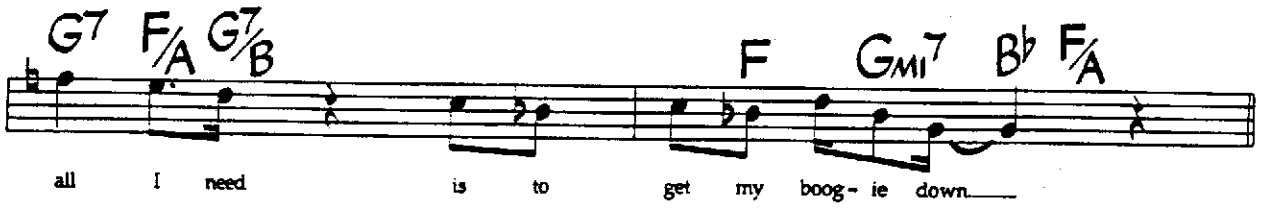
B



(You can be) what I want to, you know all I need is to

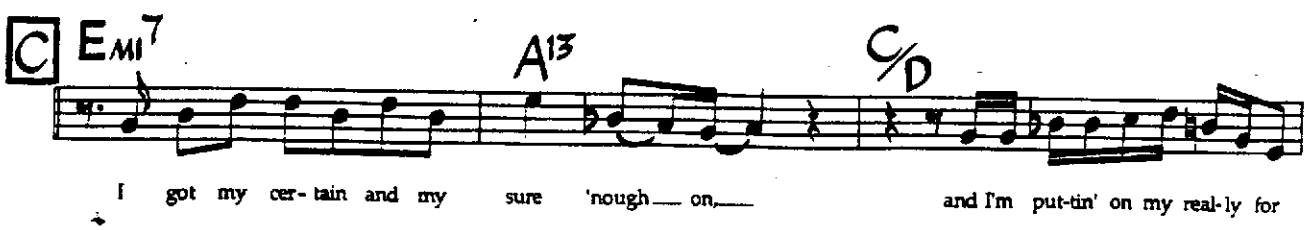


get my boog-ie down, (You can be) what I want to and



all I need is to get my boog-ie down

C



I got my cer-tain and my sure 'nough on, and I'm put-tin' on my real-ly for

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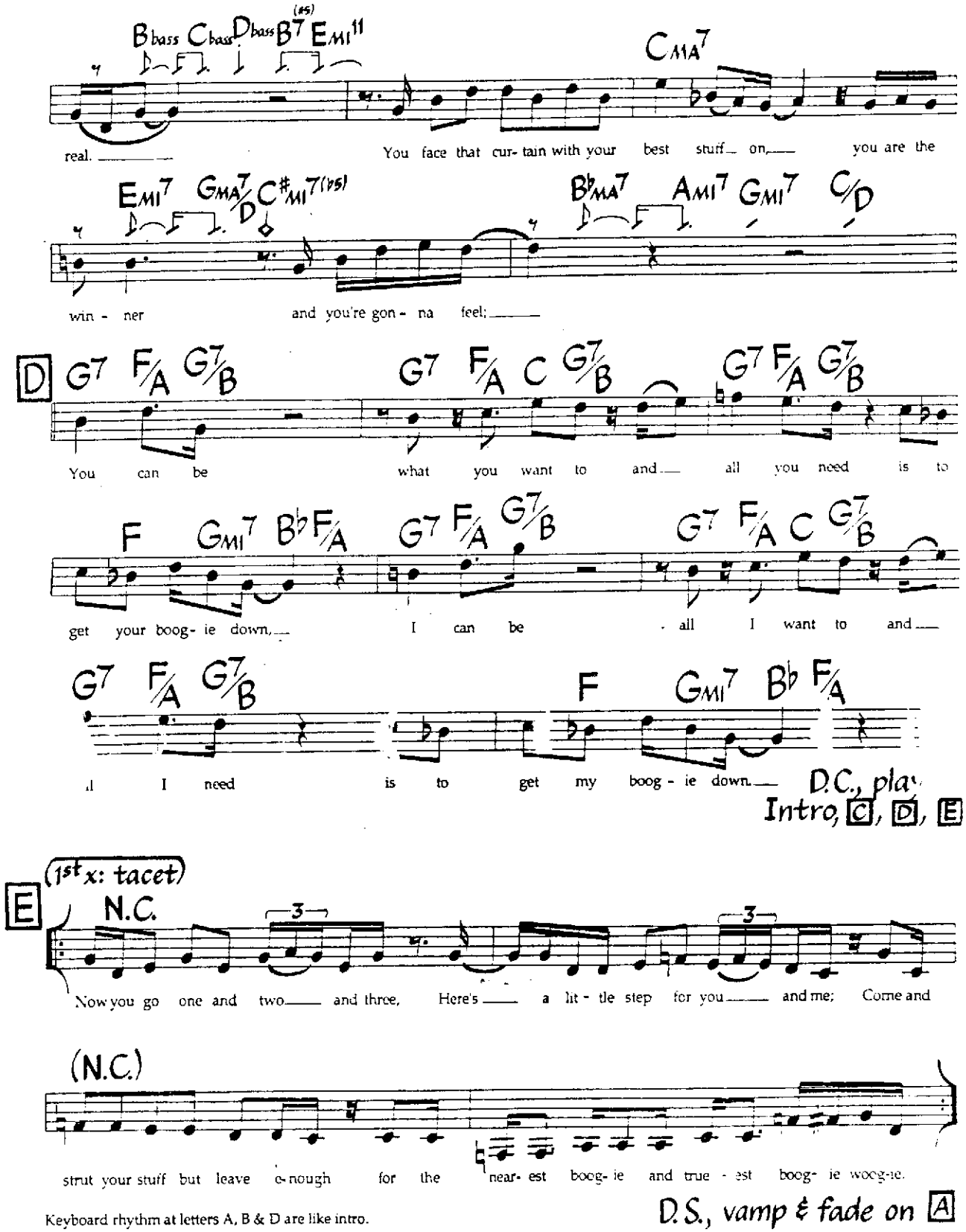
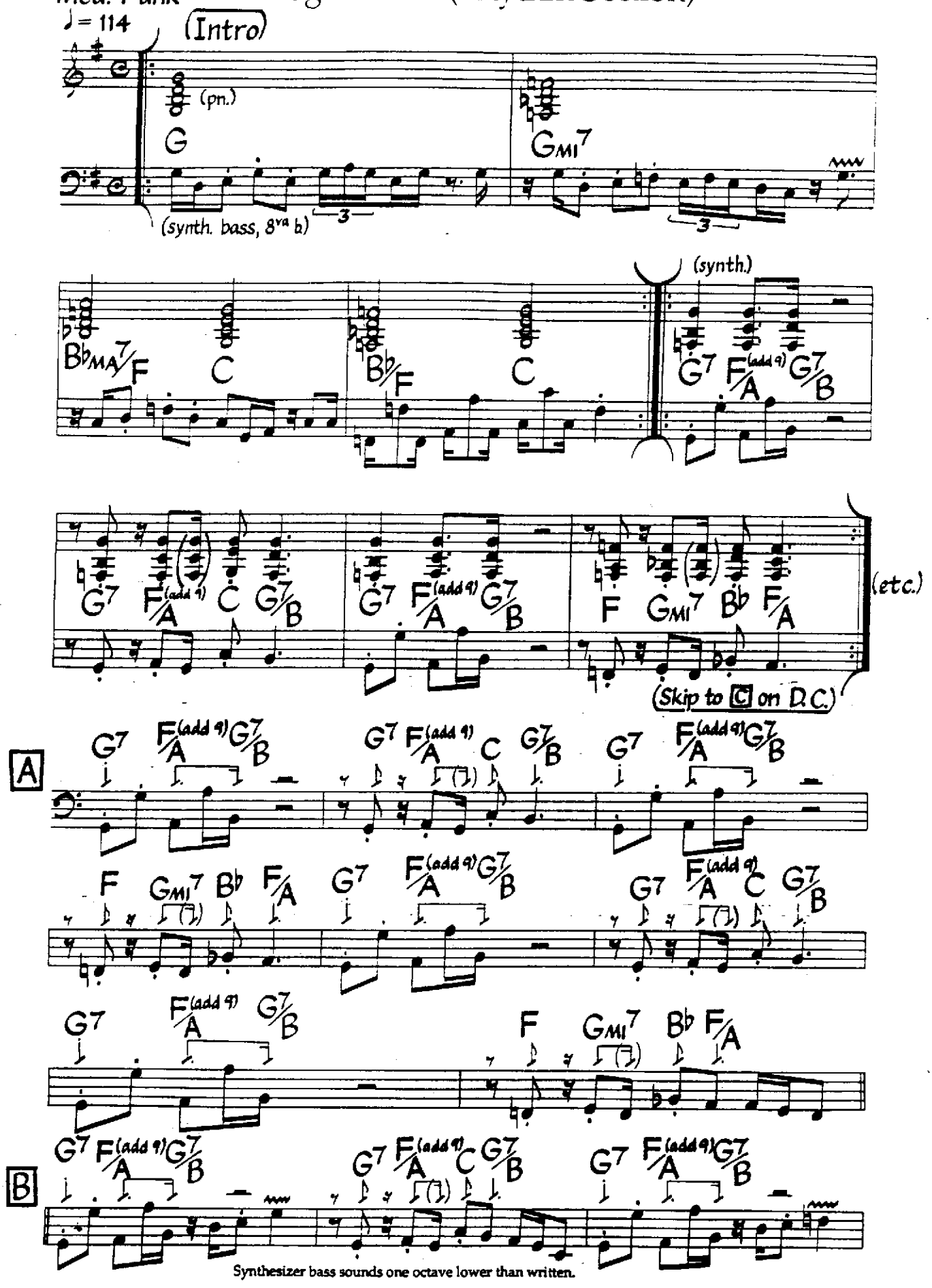
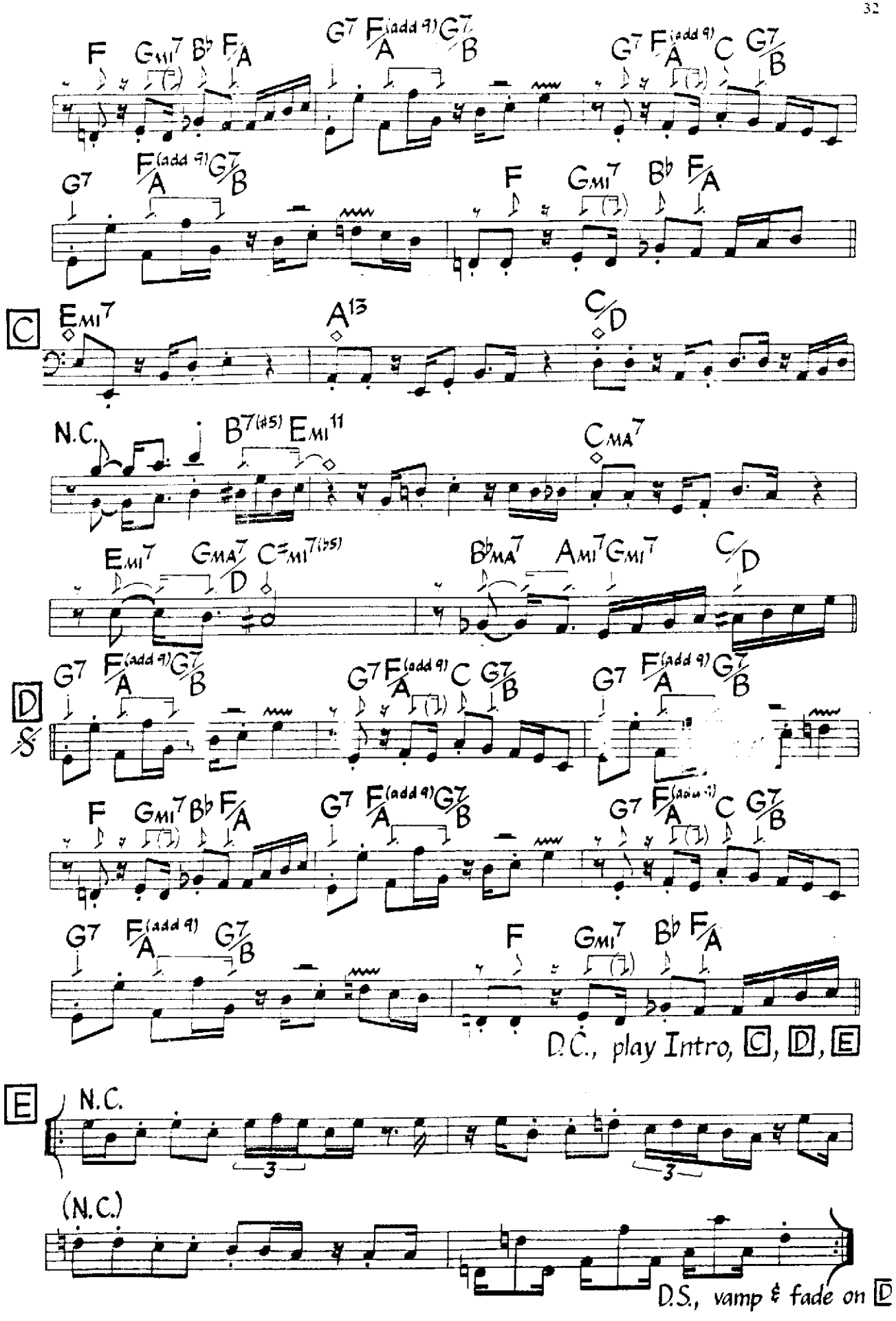


Keyboard rhythm at letters A, B & D are like intro.
Synth. bass sounds one octave lower than written.

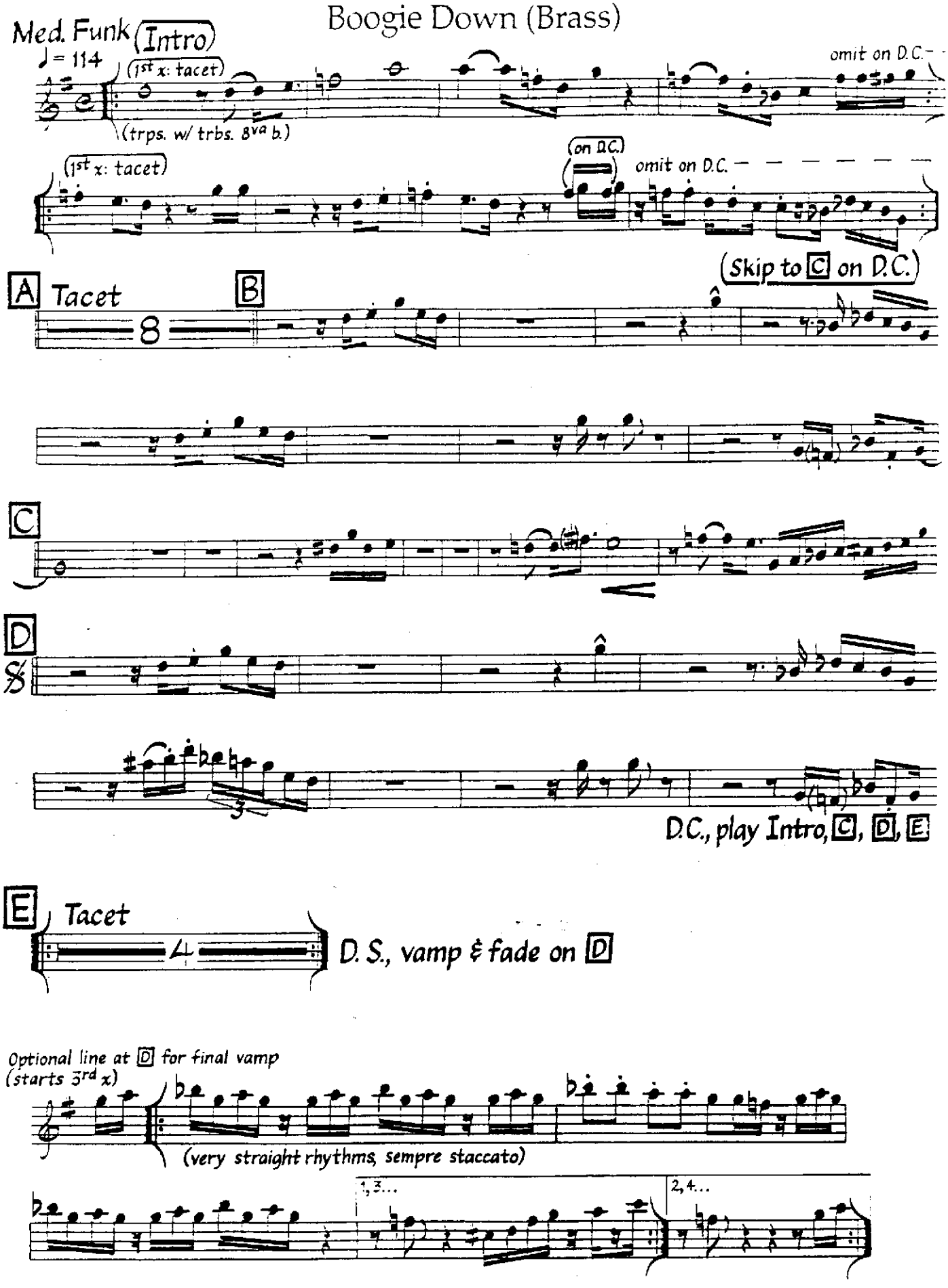
Boogie Down (Rhythm Section)



Synthesizer bass sounds one octave lower than written.


F Gmi7 Bb F/A G7 F/A(add 9) G7/B G7 F/A(add 9) C G7/B
G7 F/A(add 9) G7/B F Gmi7 Bb F/A
C Emi7 A13 C/D
N.C. B7(#5) Emi11 CMA7
Emi7 GMA7/D C#mi7(b5) BbMA7 Ami7 Gmi7 C/D
D S G7 F/A(add 9) G7/B G7 F/A(add 9) C G7/B G7 F/A(add 9) G7/B
F Gmi7 Bb F/A G7 F/A(add 9) G7/B G7 F/A(add 9) C G7/B
G7 F/A(add 9) G7/B F Gmi7 Bb F/A
D.C., play Intro, C, D, E
E N.C.
3
3
(N.C.)
D.S., vamp & fade on D

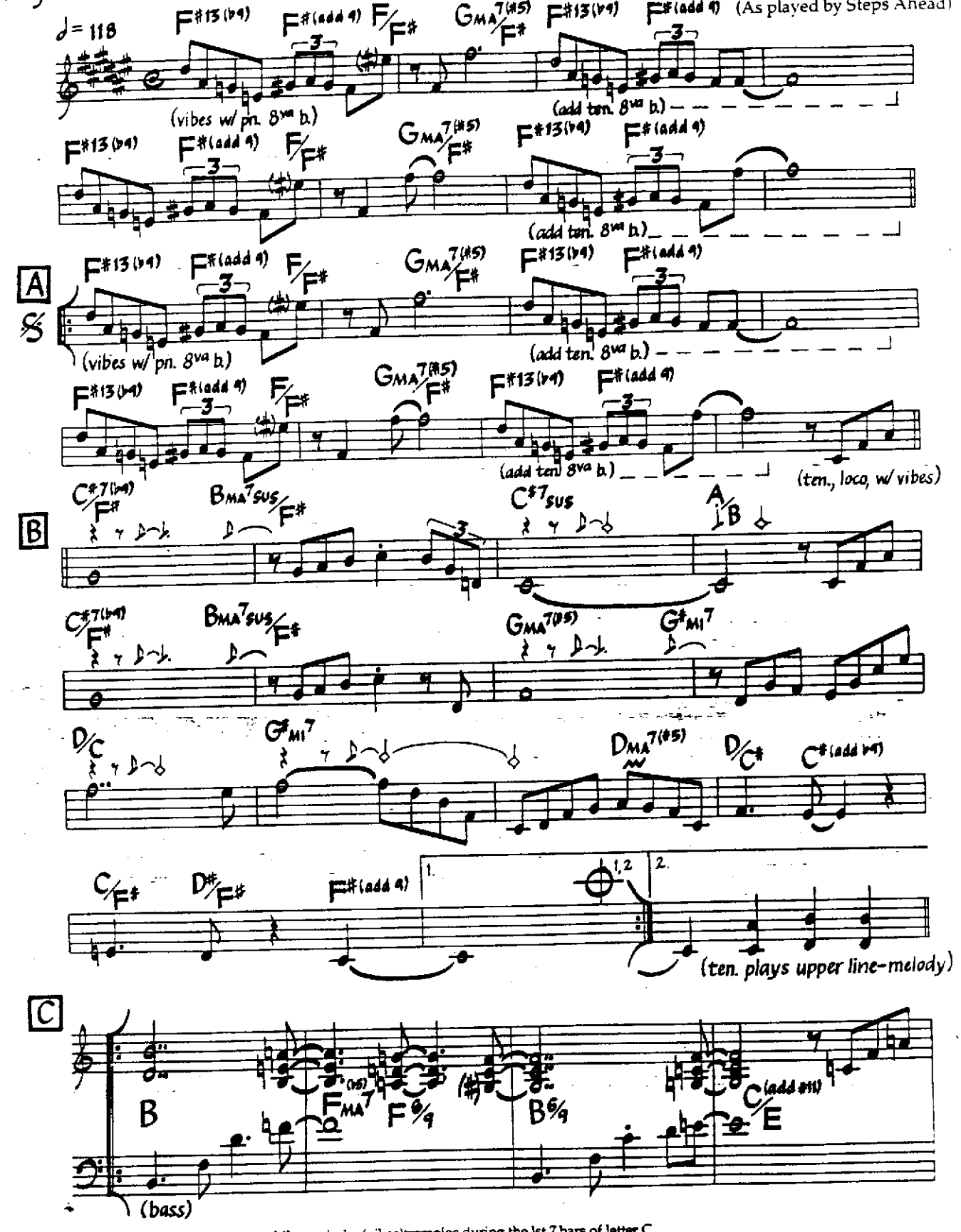
Boogie Down (Brass)



Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker
(As played by Steps Ahead)



Tenor trills the melody notes while marimba (vibes)tremolos during the lst 7 bars of letter C.
Bass plays whole notes through much of the head; bass plays where chord symbols lie (usually on first beat). Piano plays kicks.

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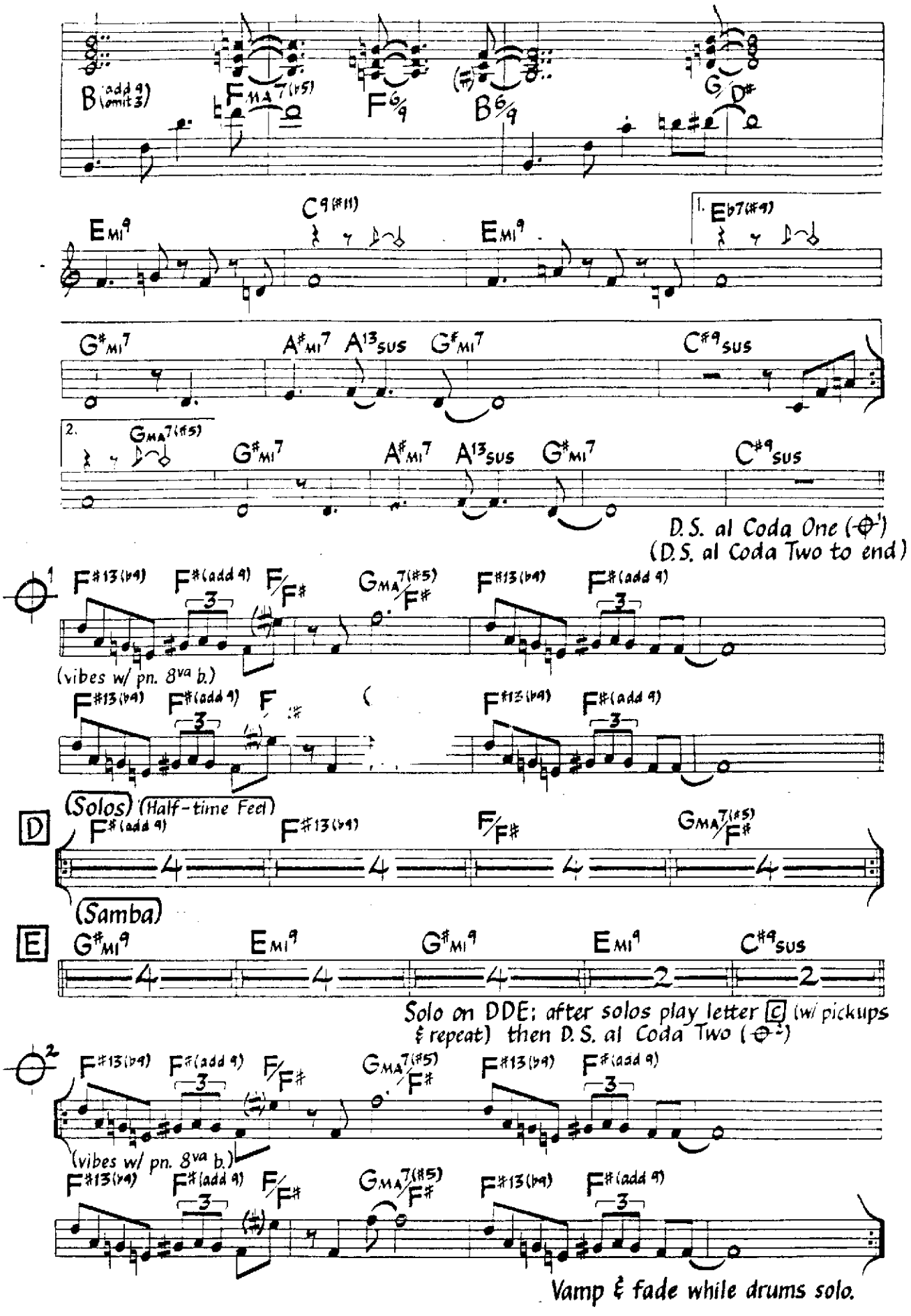
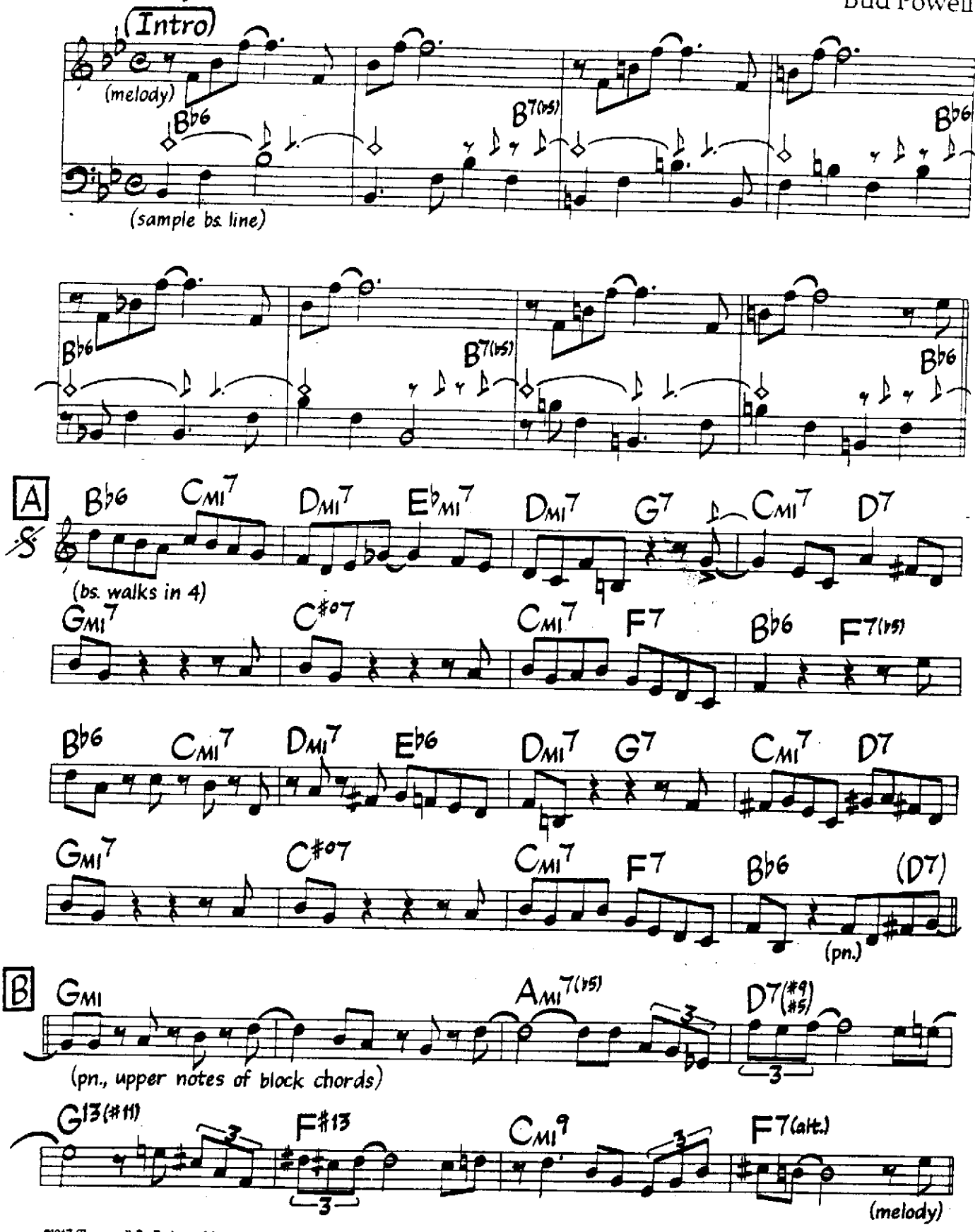

B (add 9) (omit 3)
F MA7 (#5)
F 6/9
B 6/9
G/D#
E MI9
C9 (#11)
E MI9
1. E♭7 (#9)
G#MI7
A#MI7
A13 SUS
G#MI7
C#9 SUS
2. GMA7 (#5)
G#MI7
A#MI7
A13 SUS
G#MI7
C#9 SUS
D.S. al Coda One (⊕1)
(D.S. al Coda Two to end)
1
F#13 (b9)
F#(add 9)
F/F#
GMA7 (#5)/F#
F#13 (b9)
F#(add 9)
(vibes w/ pn. 8va b.)
F#13 (b9)
F#(add 9)
F
F#13 (b9)
F#(add 9)
D
(Solos) (Half-time Feel)
F#(add 9)
F#13 (b9)
F/F#
GMA7 (#5)/F#
(Samba)
E
G#MI9
E MI9
G#MI9
E MI9
C#9 SUS
Solo on DDE; after solos play letter C (w/ pickups & repeat) then D.S. al Coda Two (⊕2)
2
F#13 (b9)
F#(add 9)
F/F#
GMA7 (#5)/F#
F#13 (b9)
F#(add 9)
(vibes w/ pn. 8va b.)
F#13 (b9)
F#(add 9)
F/F#
GMA7 (#5)/F#
F#13 (b9)
F#(add 9)
Vamp & fade while drums solo.

Bouncin' With Bud

Med. (-Up) Swing

Bud Powell



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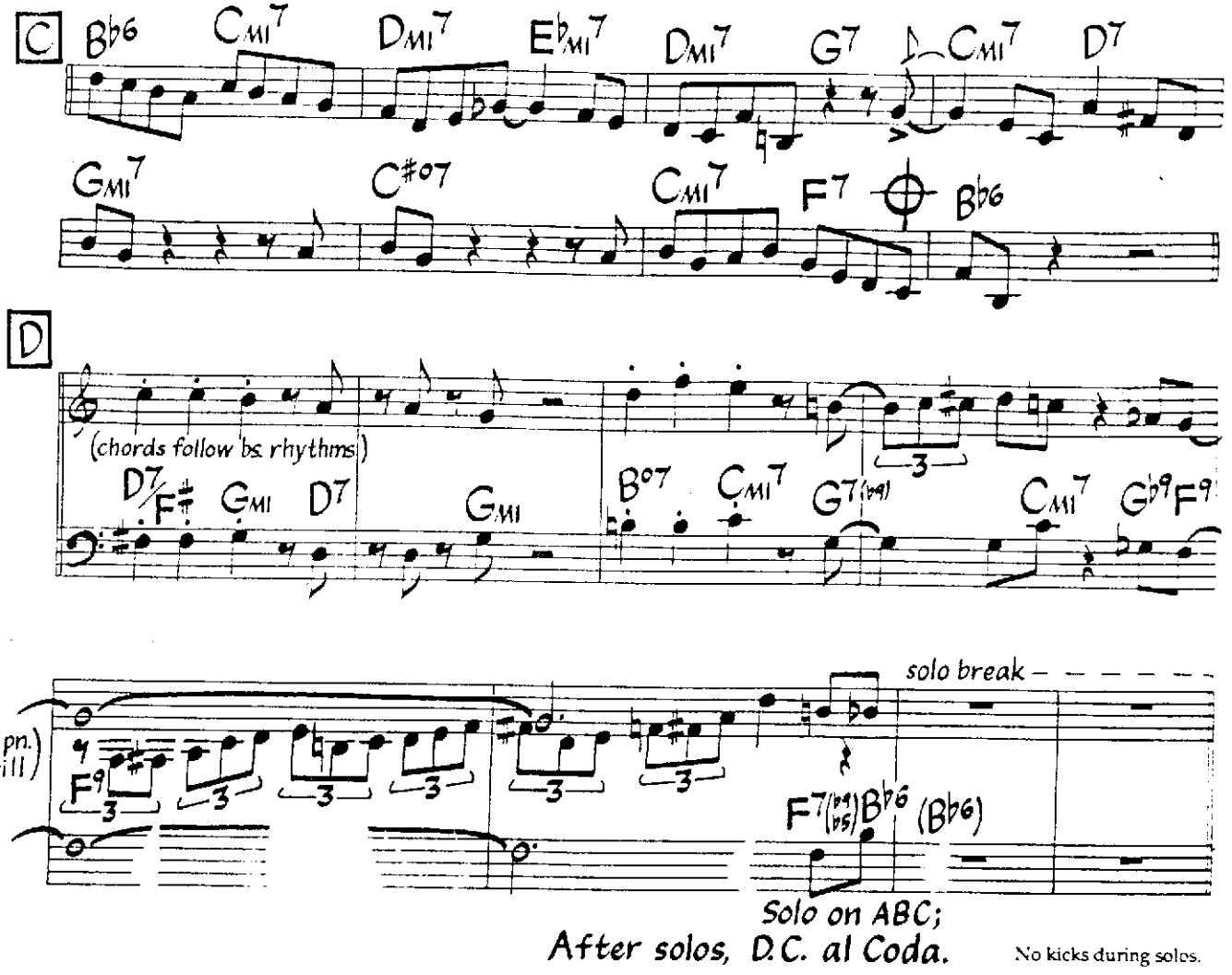
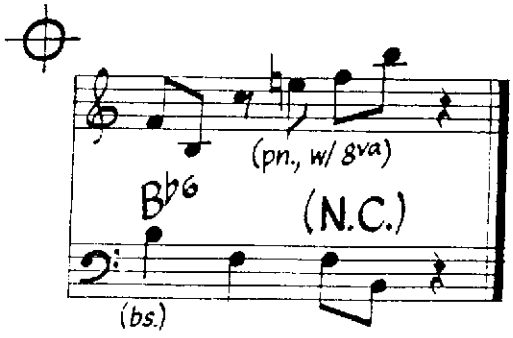
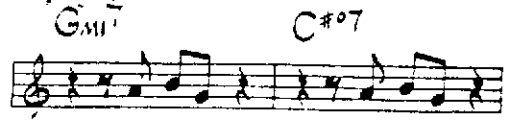


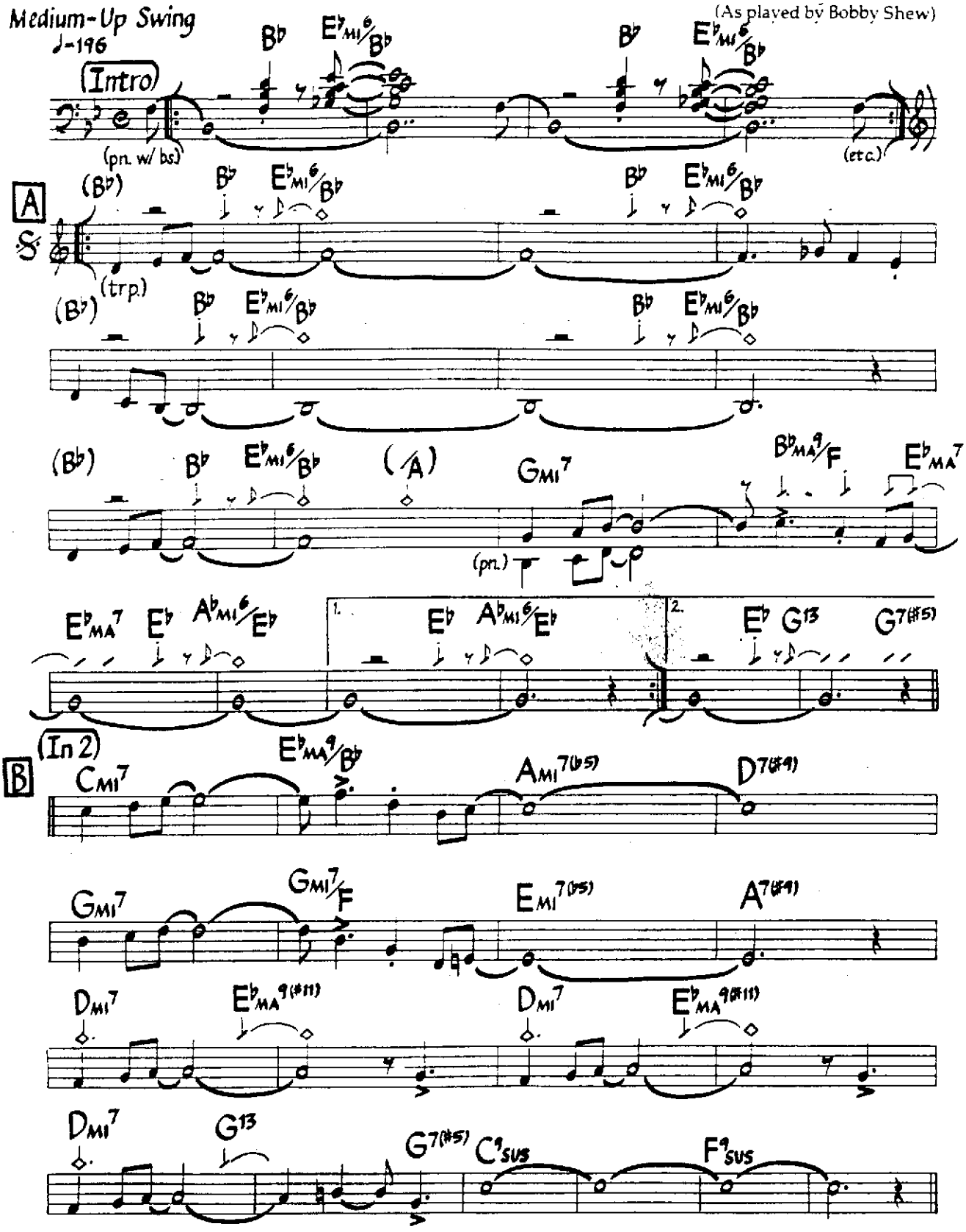


background echoes at 5 & 6 and 13 & 14 of letter A and bars 5 & 6 of letter C:



Breakfast Wine

Randy Aldcroft
(As played by Bobby Shew)



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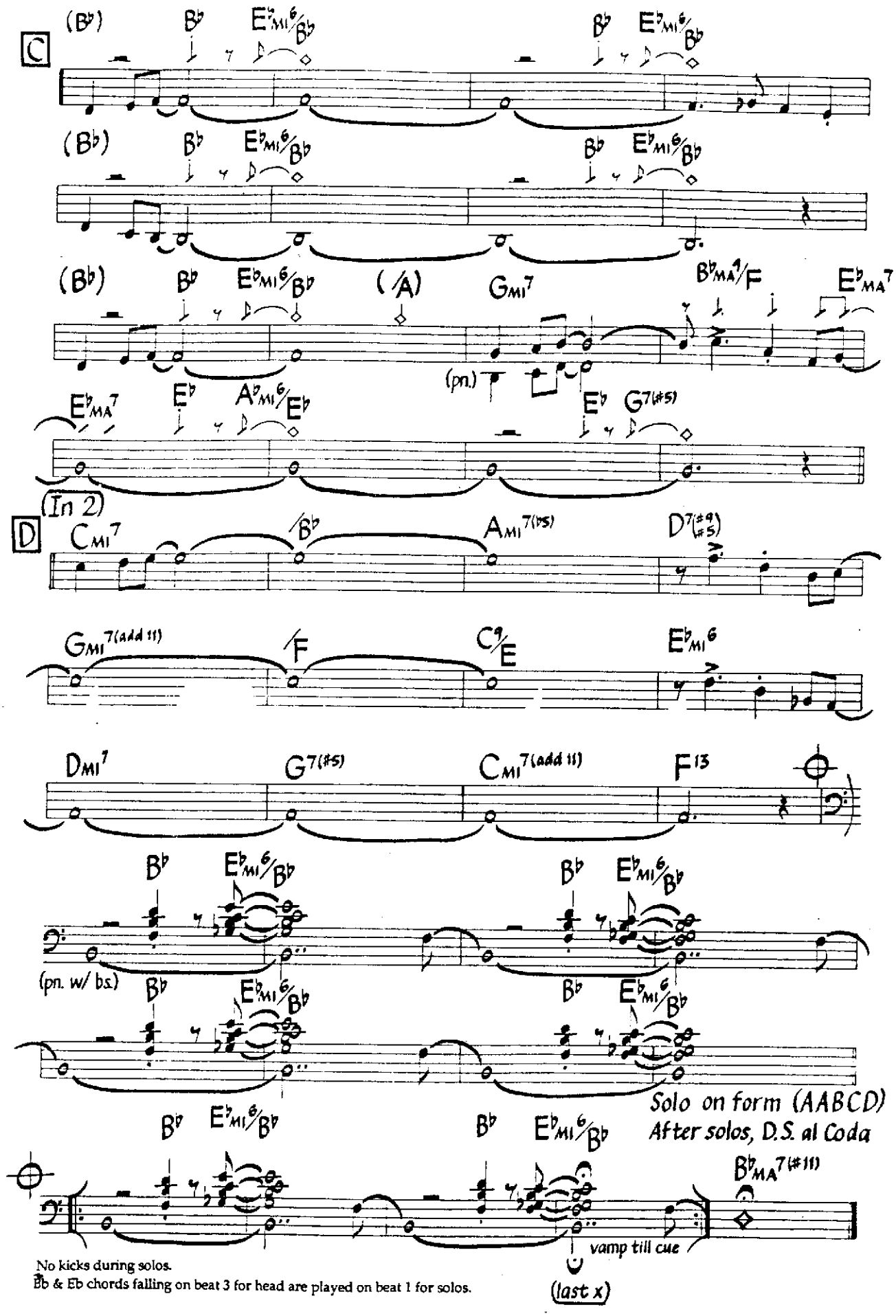

No kicks during solos.
Bb & Eb chords falling on beat 3 for head are played on beat 1 for solos.

Breakin' Away

Al Jarreau
Tom Canning
Jay Graydon

Half-time Funk Shuffle

♩ = 144 (back beat on 3)

mf (trb.)

(pn.) F^{13}_{sus} E^{13}_{sus} (etc.)

(bs. w/ pn. LH in octaves)

(pn.)

F^{13}_{sus} E^{13}_{sus}

(unis.)

A

mf trp., tacet 1st x

$A_{MA}{}^{9}$ Well, look what you've done for me, $D_{MA}{}^{9}$ $F^{\#}_{MI}{}^{7}$ $F^{\#}_{MI}{}^{7}/E$ $(A_{MA}{}^{9})$

(on repeat)

1st x: no lyric

trp., tacet 1st x

$A_{MA}{}^{9}$ You're mak-in' more fun for me. $D_{MA}{}^{9}$ $F^{\#}_{MI}{}^{7}$ $F^{\#}_{MI}{}^{7}/E$

trp., tacet 1st x

Trou - ba - dour me, Dest- ined to be,

$D_{MA}{}^{7}$ $A_{MA}{}^{7}/C\#$ $B_{MI}{}^{7}$ $A^{(add\ 9)}/C\#$

(bs.)

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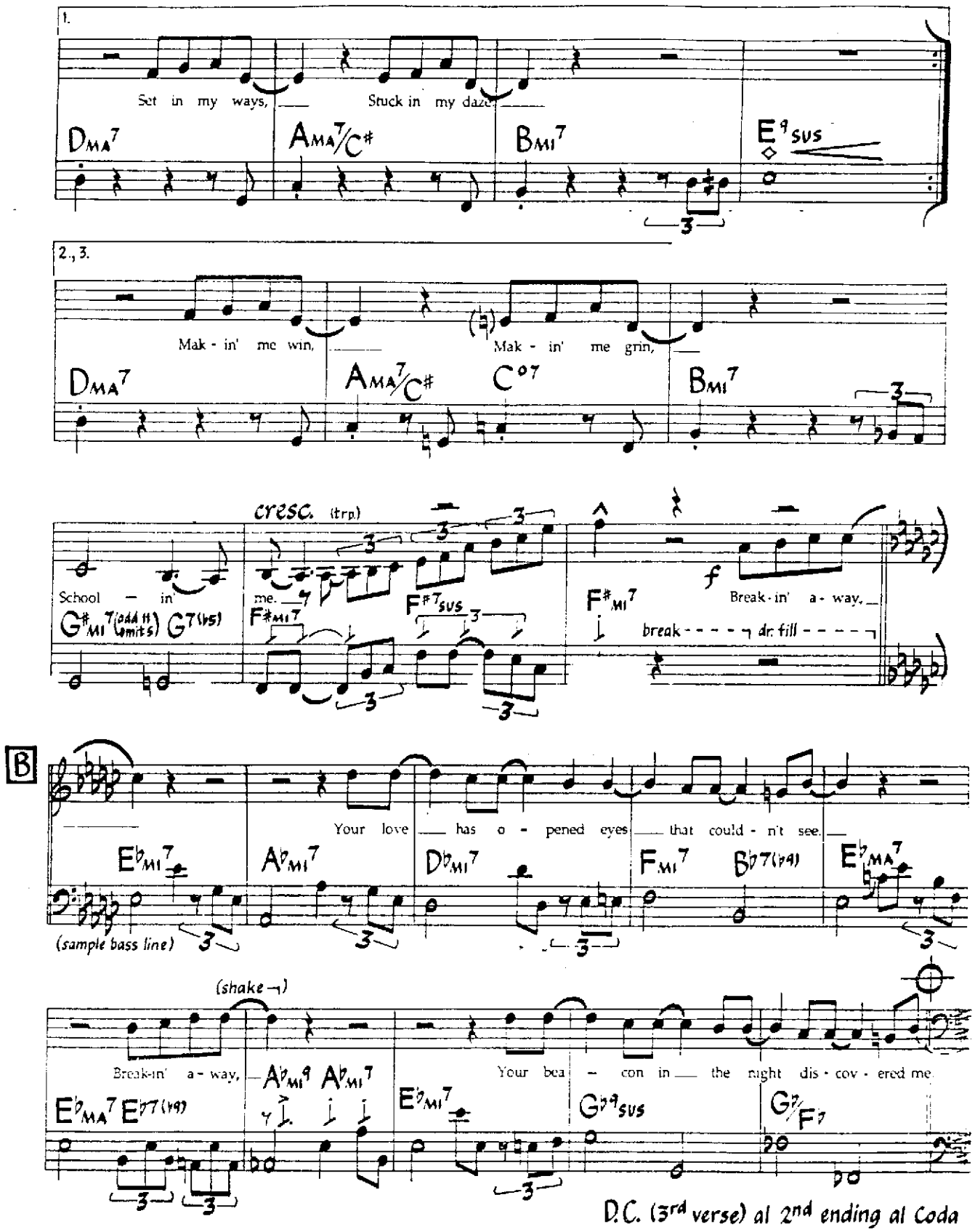
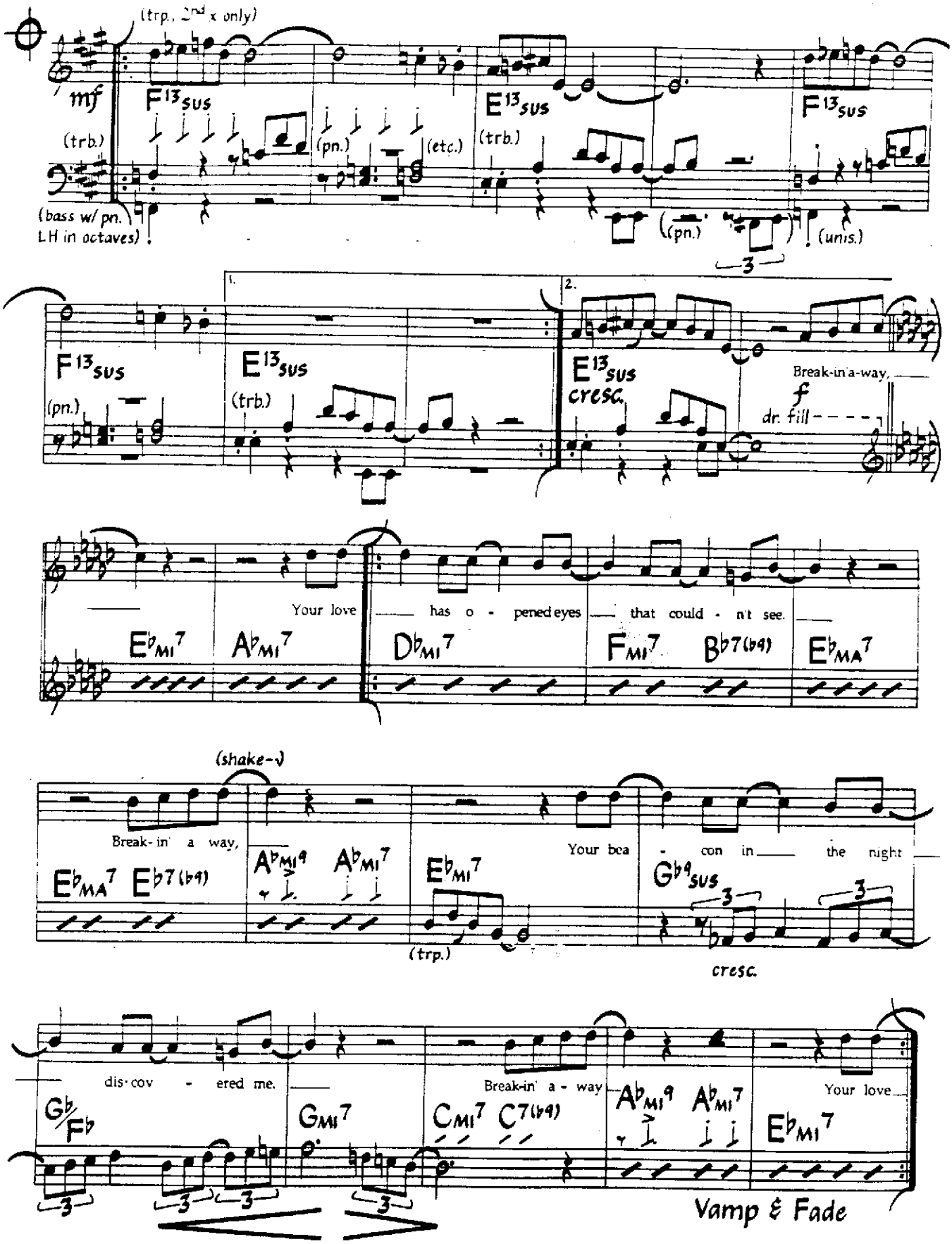


2nd VERSE
You were the butterfly, winkin' at me.
Makin' my fires fly.
Brought me romance, taught me to dance.
Makin' me win, makin' me grin. Schoolin' me.

3rd VERSE
Show me some parachutes (Away, today, sail away).
As long as I'm here, bring me some climbing boots.
Open the door, give me some more.
Fasten me in, loosen the pin. Pull for me.

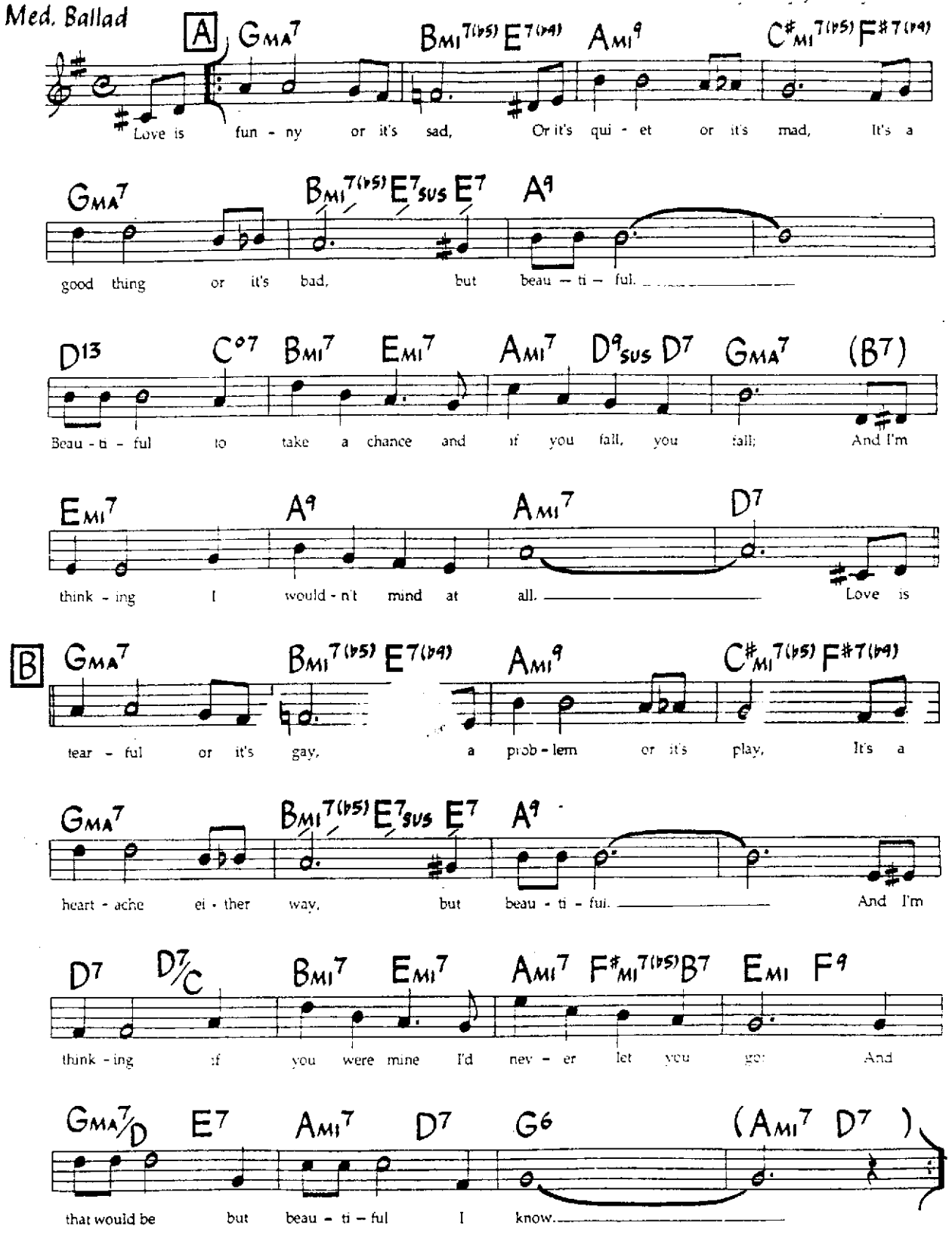
(Continued on next page)

V.S.


(trp., 2nd x only)
mf
F13sus
E13sus
F13sus
(trb.)
(pn.)
(etc.)
(trb.)
(bass w/ pn. LH in octaves)
(pn.)
(unis.)
1.
2.
F13sus
(pn.)
E13sus
(trb.)
E13sus
cresc.
Break-in' a-way,
f
dr. fill
Your love has o - pened eyes that could - n't see.
Eb MI7
Ab MI7
Db MI7
Fb MI7
Bb7(b9)
Eb MA7
(shake-)
Break- in' a way,
Eb MA7
Eb7(b9)
Ab MI9
Ab MI7
Eb MI7
(trp.)
Your bea - con in the night
Gb9sus
cresc.
dis- cov - ered me.
Gb/Fb
GMI7
Break-in' a - way
CMI7
C7(b9)
Ab MI9
Ab MI7
Your love
Eb MI7
Vamp & Fade

But Beautiful

Music by Jimmy Van Heusen
Lyric by Johnny Burke



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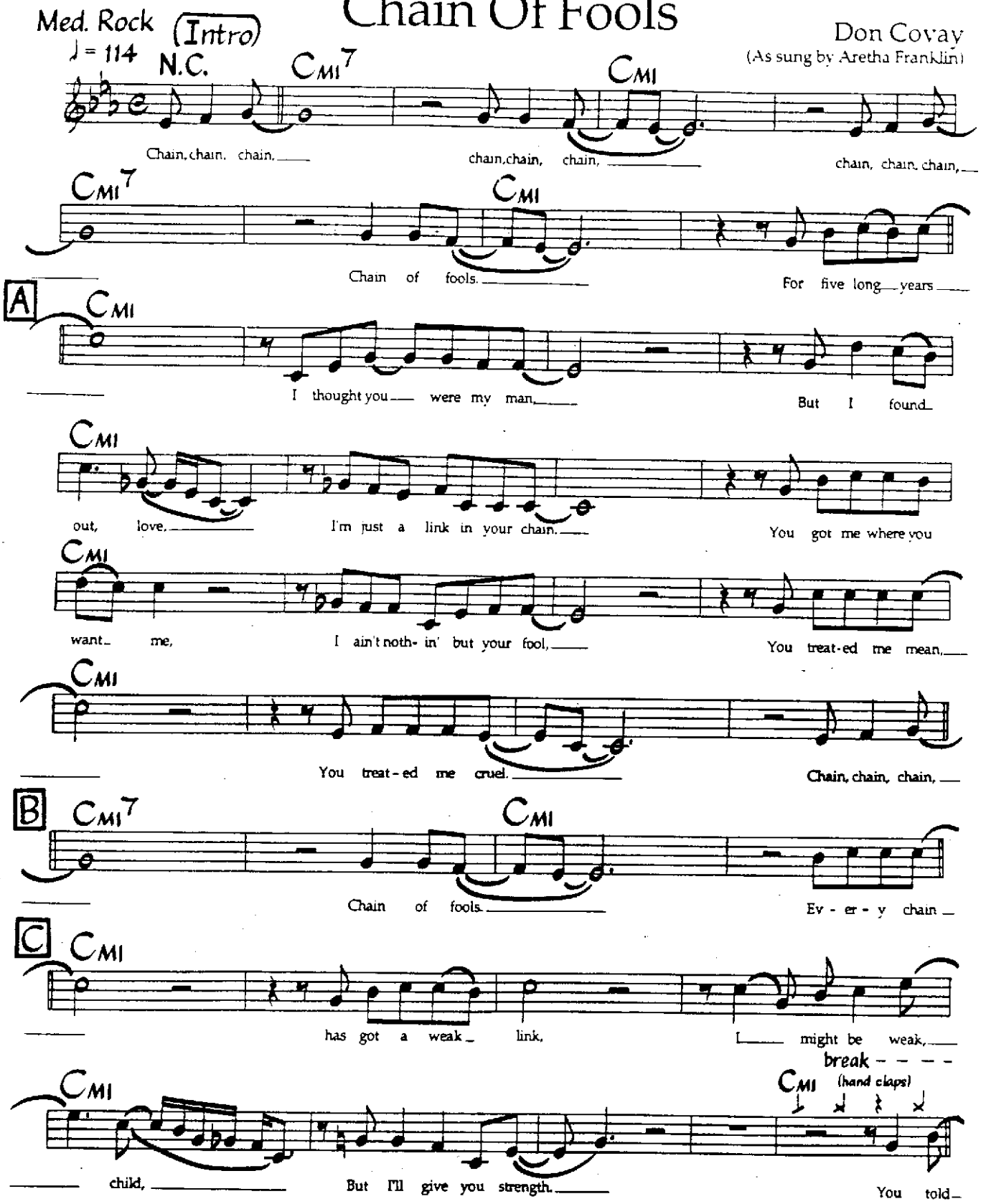
Chain Of Fools

Don Covay
(As sung by Aretha Franklin)


Med. Rock

(Intro)

Chain, chain, chain, chain, chain, chain, chain, chain, chain, chain,

Chain of fools. For five long years

I thought you were my man, But I found

out, love, I'm just a link in your chain. You got me where you

want me, I ain't noth- in' but your fool, You treat-ed me mean,

You treat-ed me cruel. Chain, chain, chain,

Chain of fools. Ev - er - y chain

has got a weak link, I might be weak,
break - - - -

(hand claps)
child, But I'll give you strength. You told

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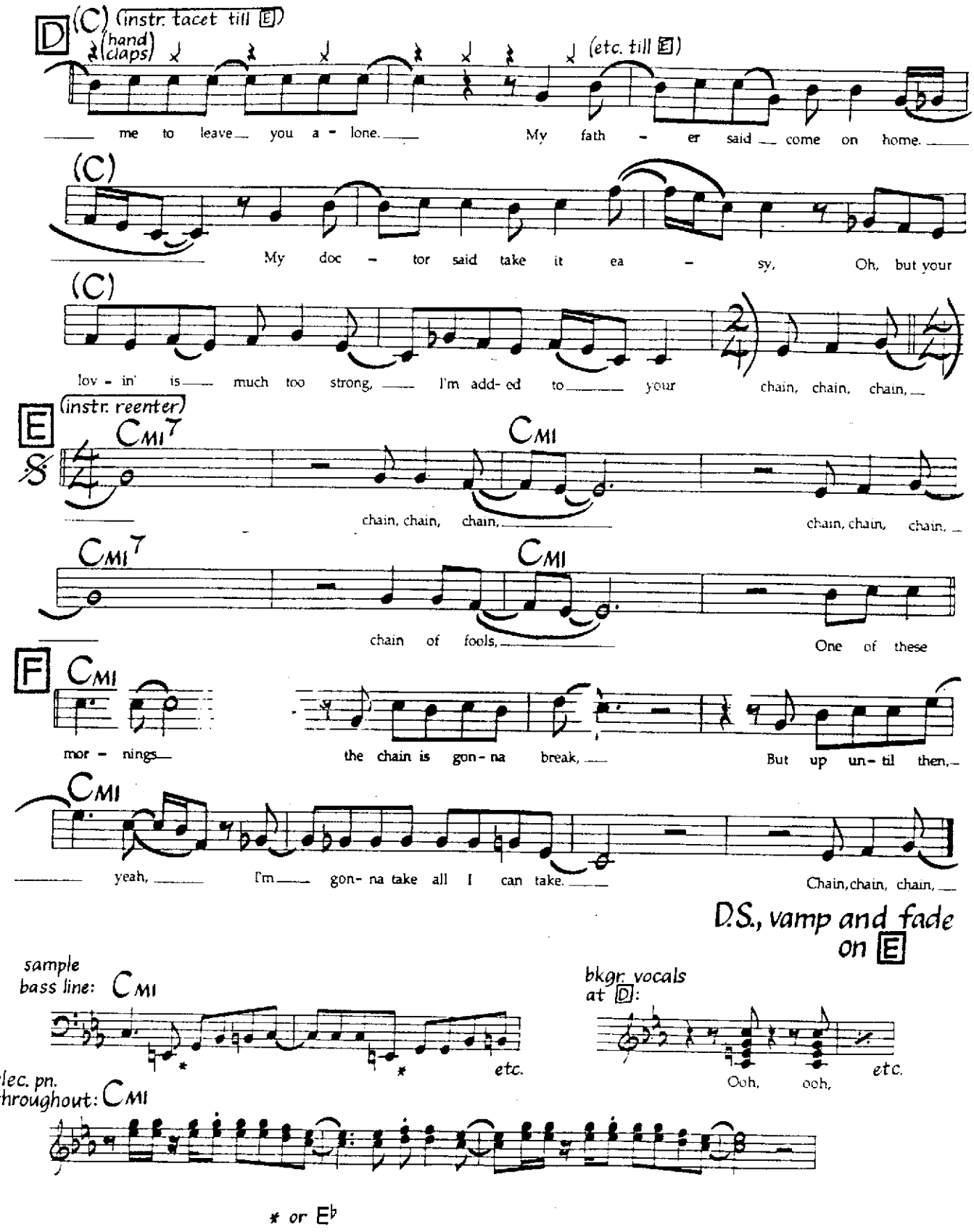
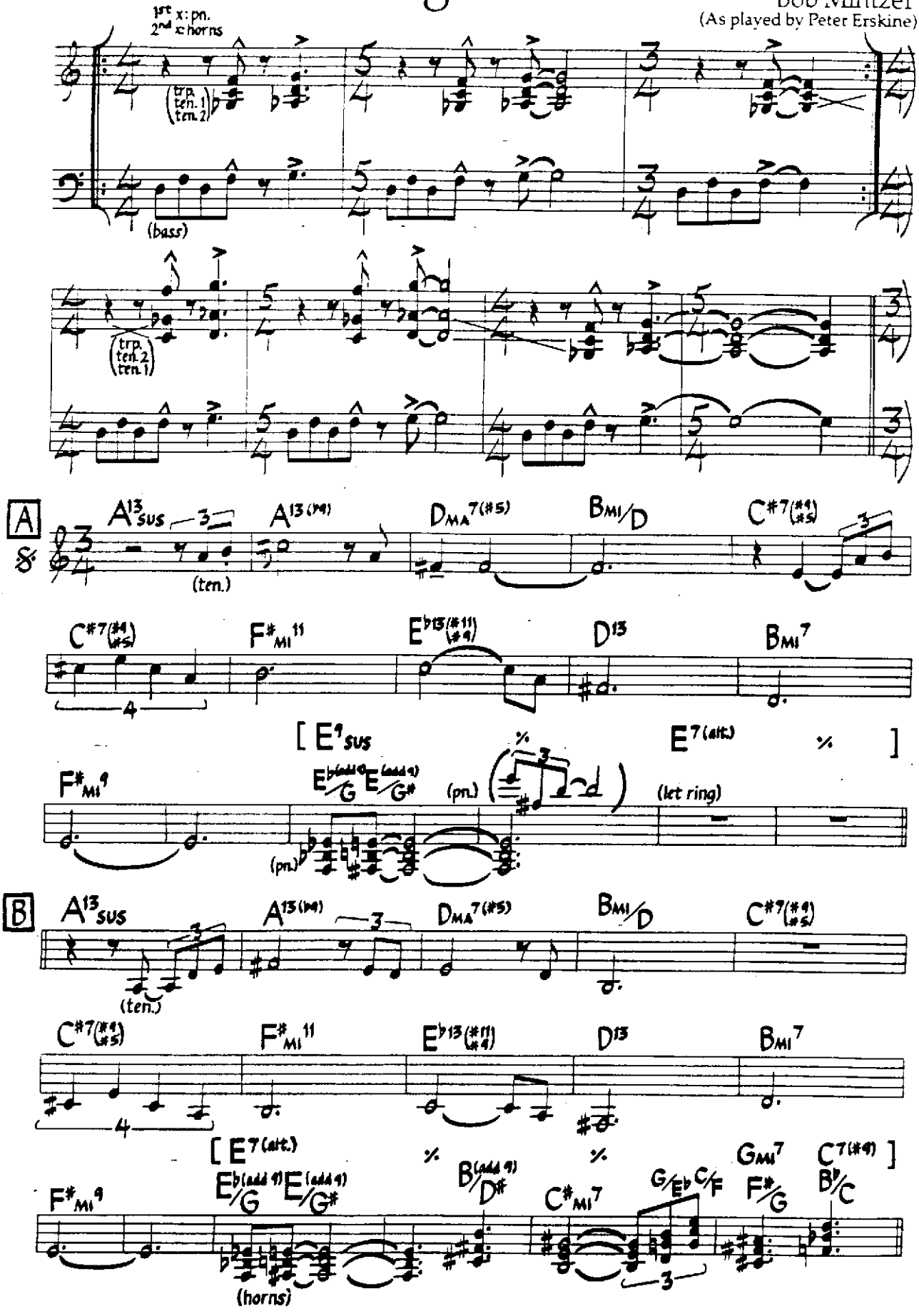

D
(C) (instr. tacet till E)
(hand claps)
(etc. till E)
me to leave you a - lone. My fath - er said come on home.
(C)
My doc - tor said take it ea - sy, Oh, but your
(C)
lov - in' is much too strong, I'm add- ed to your chain, chain, chain,
E
(instr. reenter)
CMI7
CMI
chain, chain, chain, chain, chain, chain,
CMI7
CMI
chain of fools, One of these
F
CMI
mor - nings the chain is gon- na break, But up un- til then,
CMI
yeah, I'm gon- na take all I can take. Chain, chain, chain,
D.S., vamp and fade on E
sample bass line: CMI
etc.
bkgr. vocals at D:
Ooh, ooh, etc.
elec. pn. throughout: CMI
* or Eb

Medium Swing
♩= 132

Change Of Mind

Bob Mintzer
(As played by Peter Erskine)



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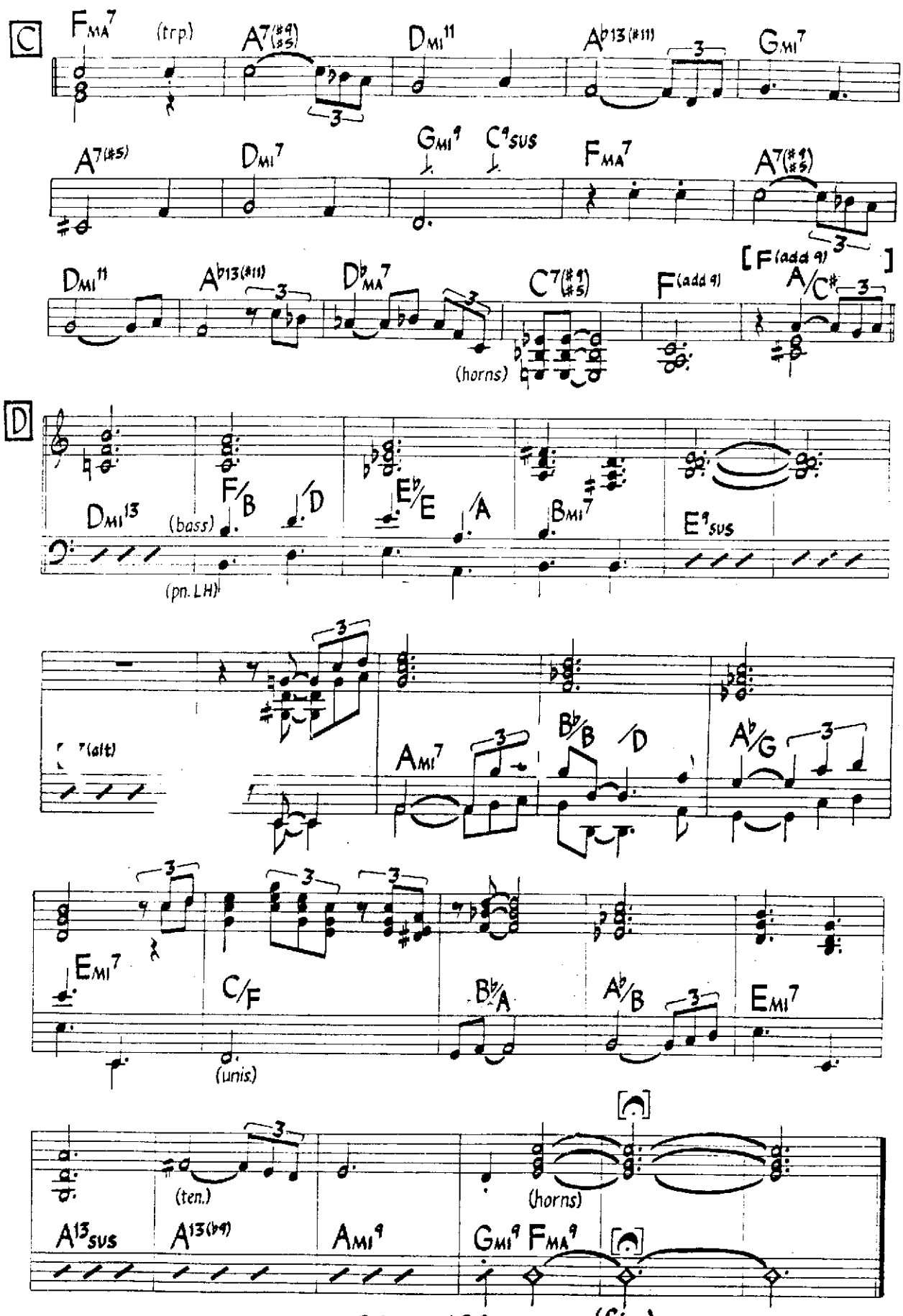


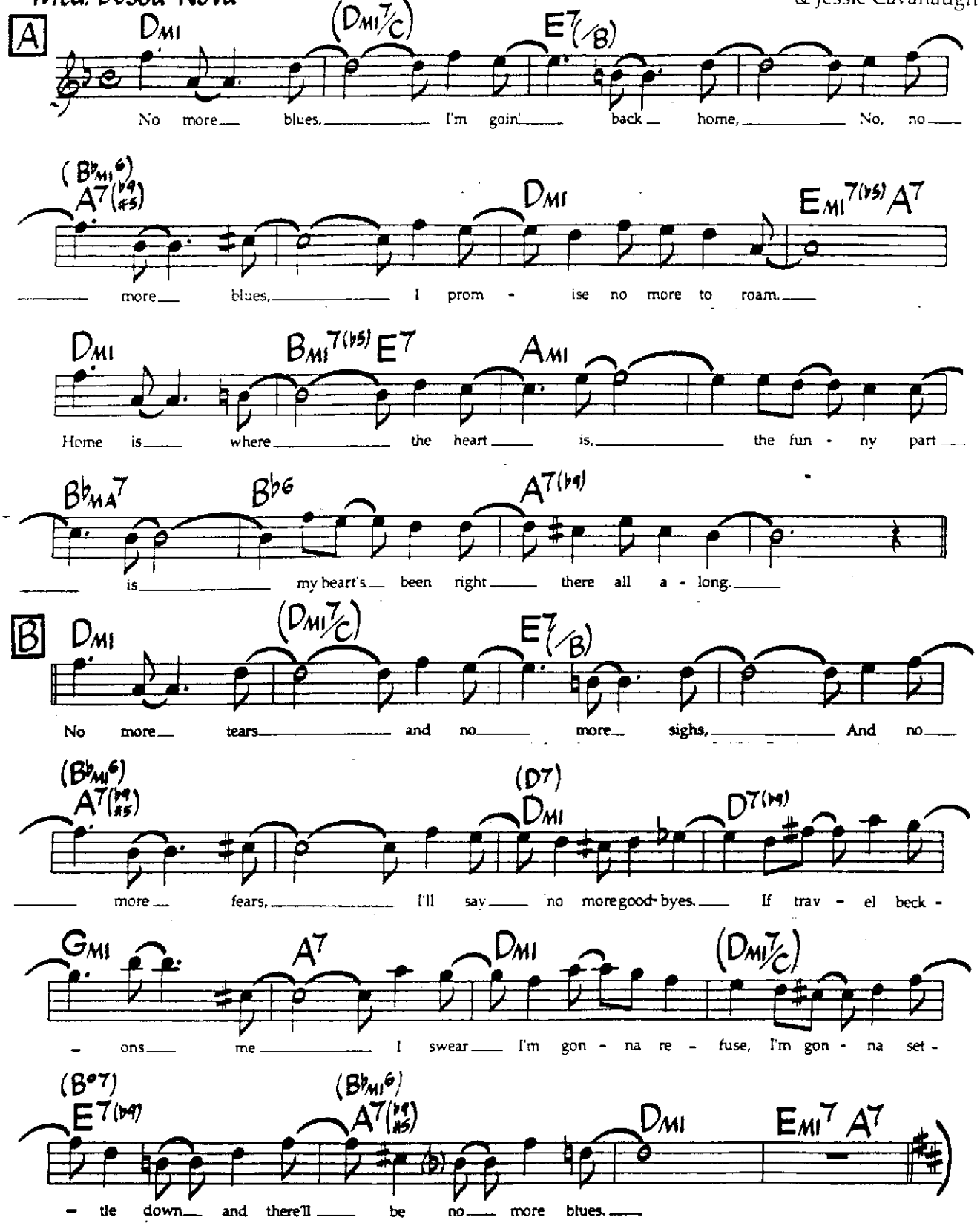
Chords in brackets are used for solos.

Solo on ABC (*Fine*)
After solos, play letter D *(w/ pickup)*
then D. S. al Fine

Chega De Saudade
(No More Blues)

Music by
Antonio Carlos Jobim
Lyric by Jon Hendricks
& Jessie Cavanaugh

Med. Bossa Nova



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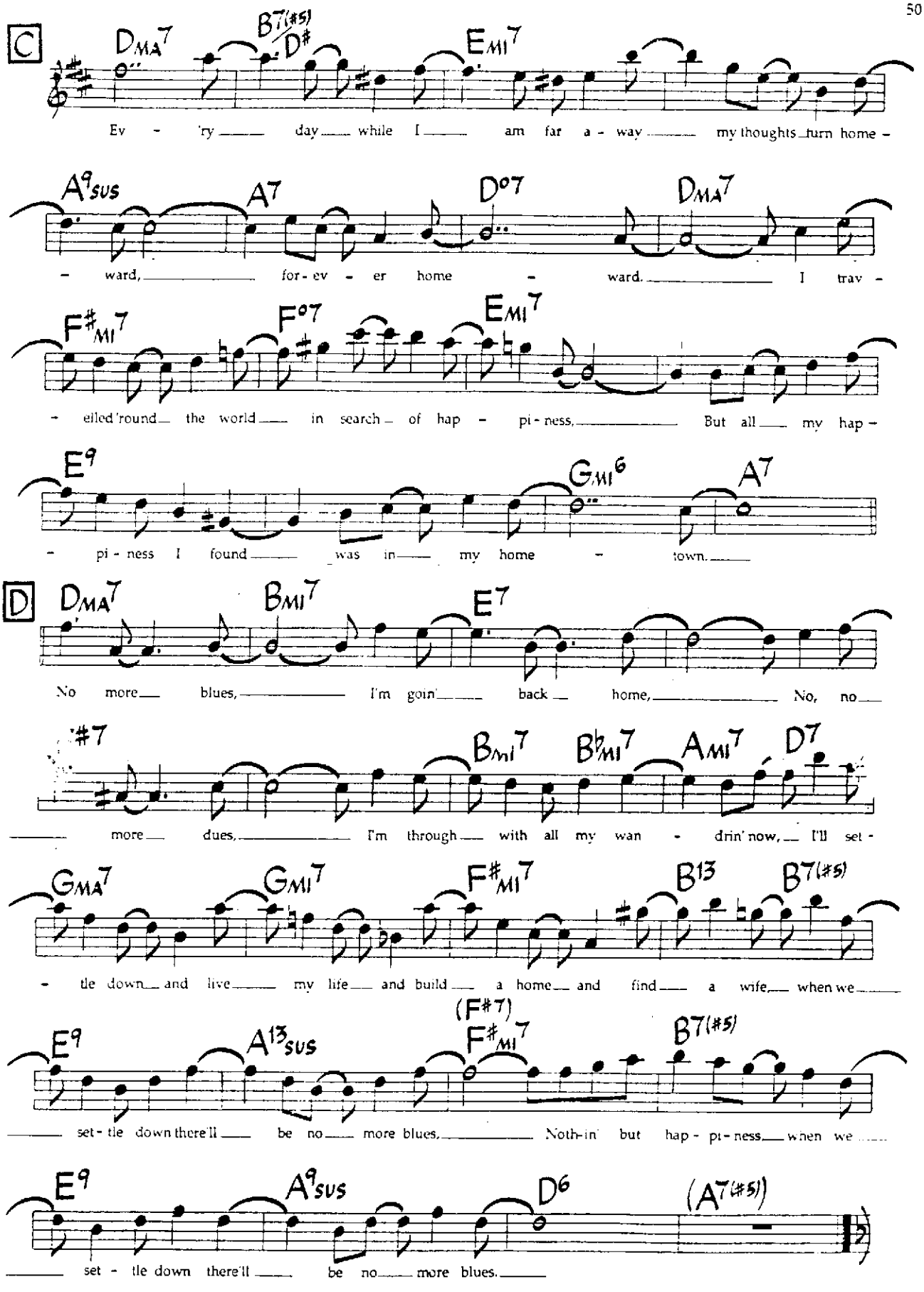
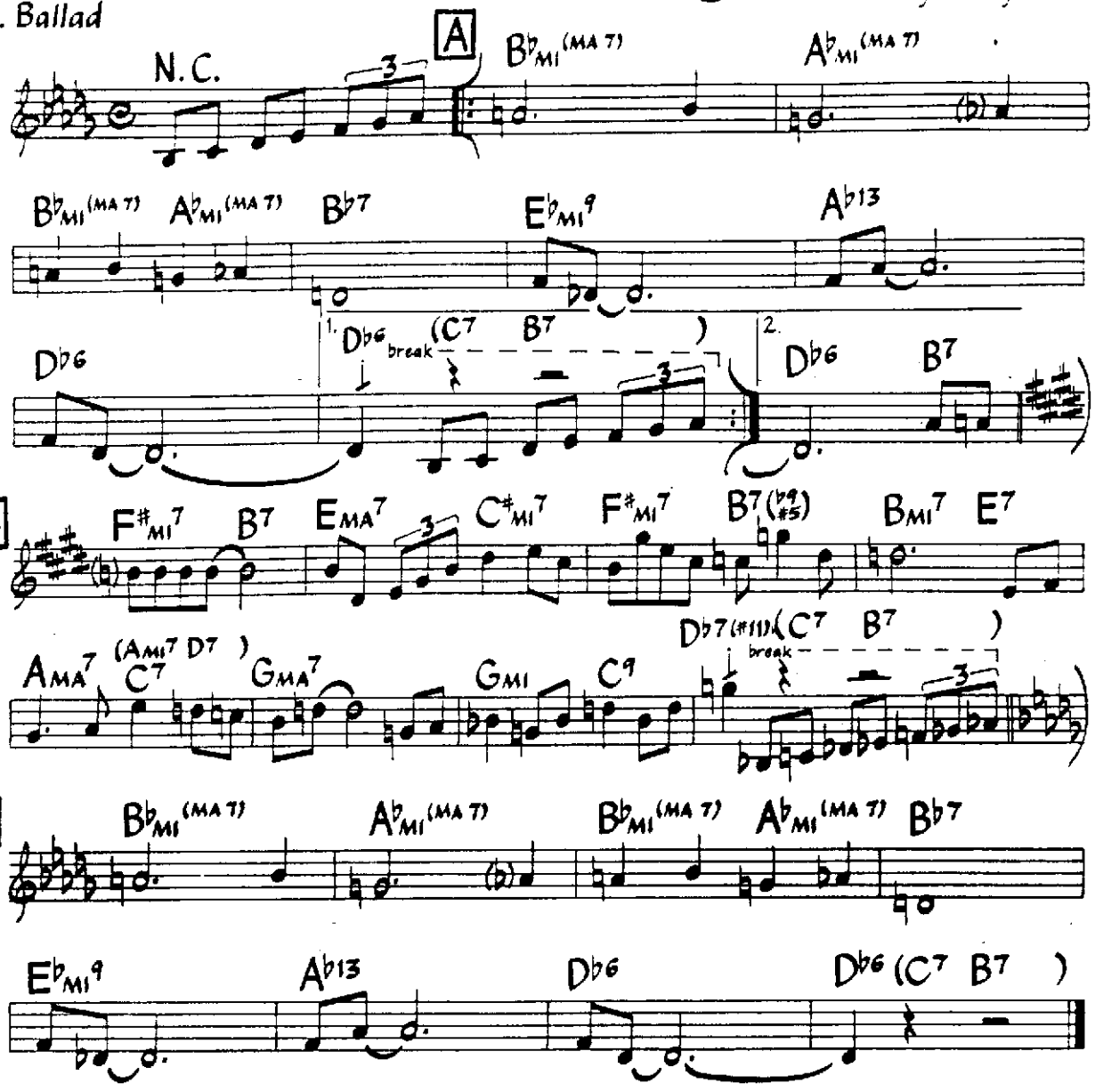


Chords in parentheses are optional.

Chelsea Bridge

Billy Strayhorn

Med. Ballad



E♭9(♯11) may be substituted for B♭MI(MA 7) and D♭9(♯11) for A♭MI(MA 7) throughout, in which case bar 8 of A, B and C may be played: D♭ C7 B7 B♭7

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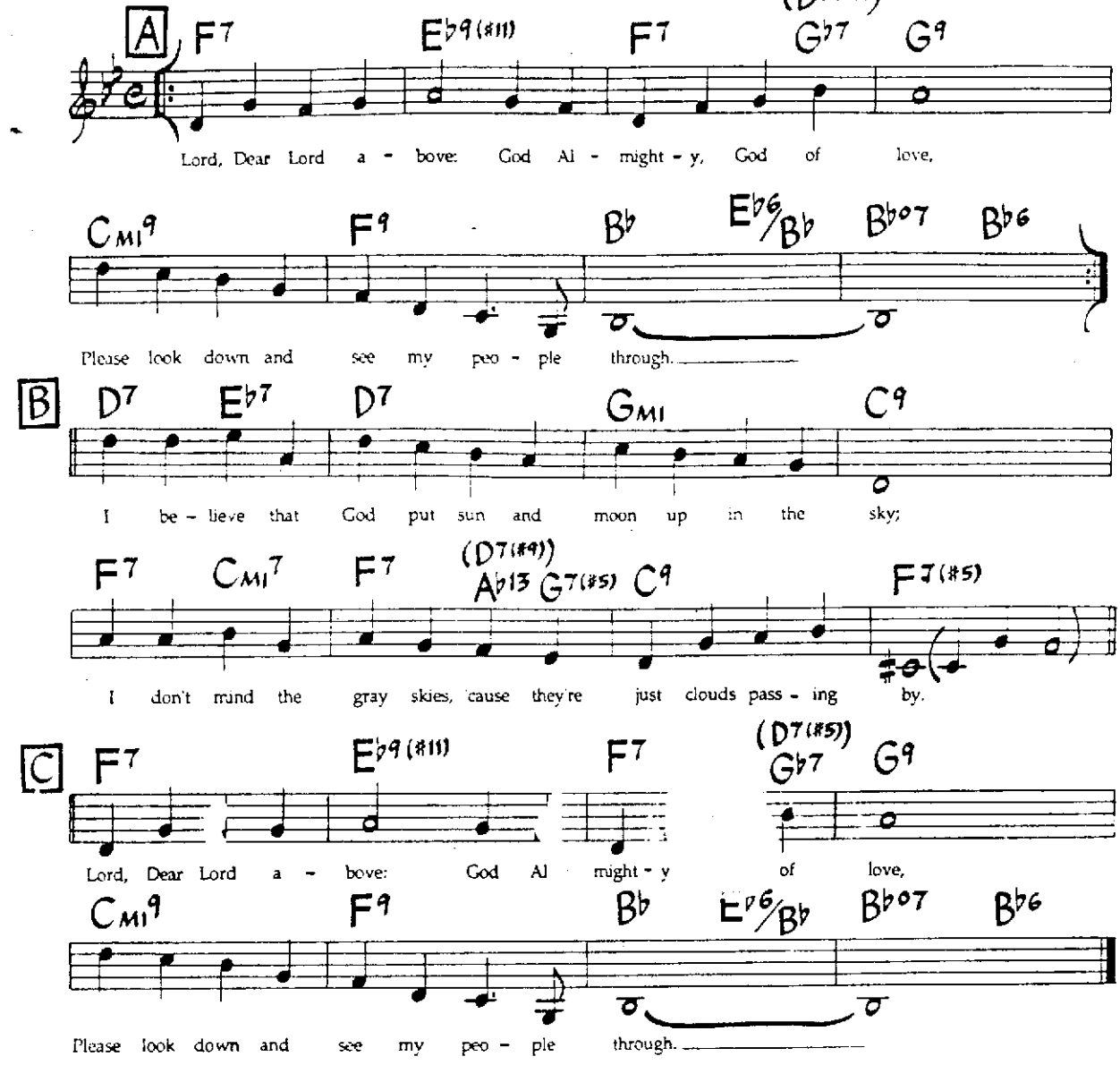
Come Sunday

Duke Ellington

Med.- Slow Gospel Ballad



ALTERNATE LYRICS

Optional changes in parentheses.

A (2nd x)
Up and down 'til sunset,
Man work hard all the day.
Come Sunday, oh, come Sunday,
That's the day.

B
Often we'll feel weary but He
Knows our every care.
Go to Him in secret,
He will hear your every prayer.

C
He'll give peace and comfort
To every troubled mind.
Come Sunday, oh come Sunday
That's the day.

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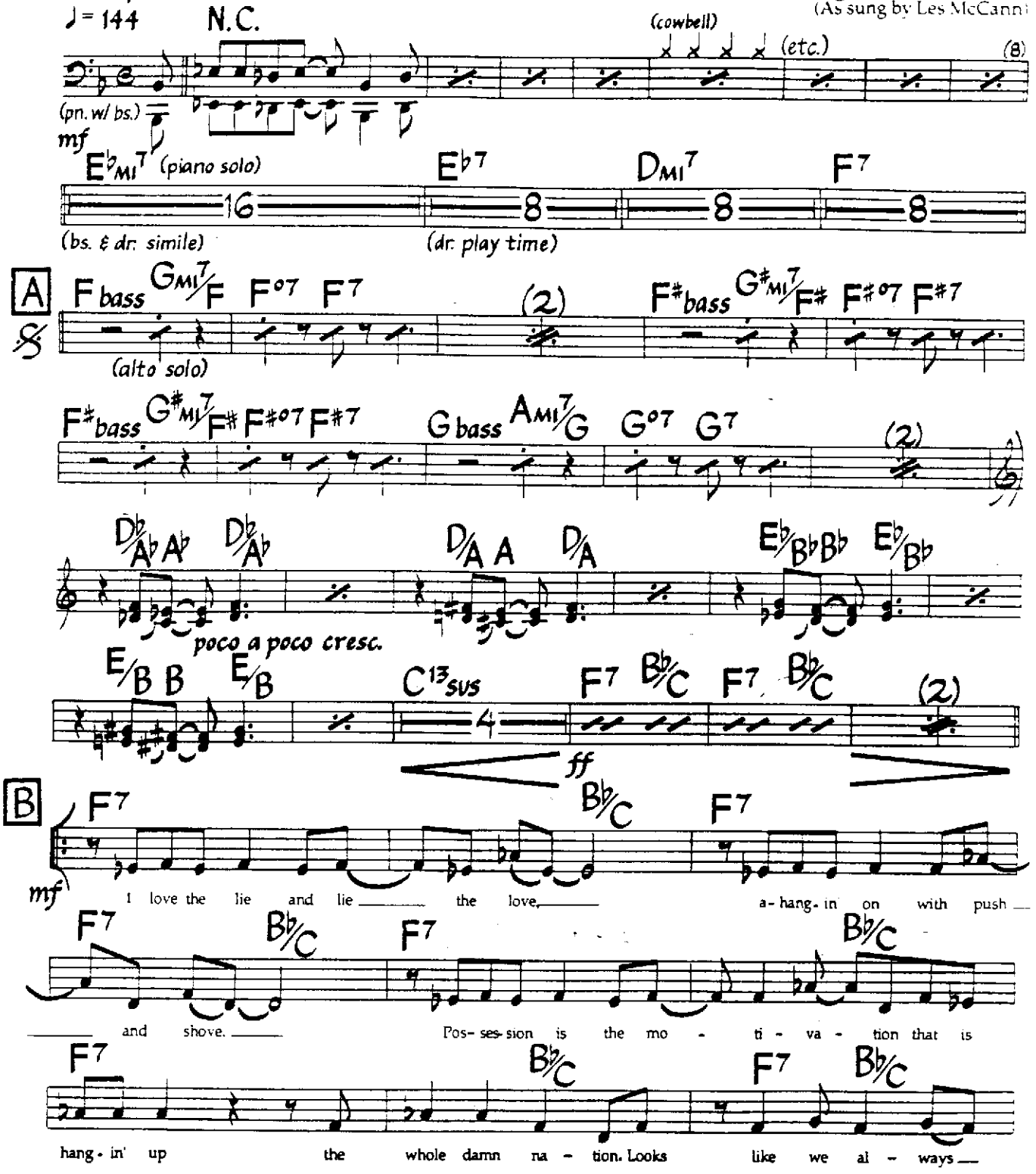
Compared To What

Med. Gospel/Rock

Eugene McDaniels
(As sung by Les McCann)



Bass plays variations on original bass line throughout. Vocal sounds one octave lower than written. Coda vamp is played 24 times on recording (three 16 bar phrases).

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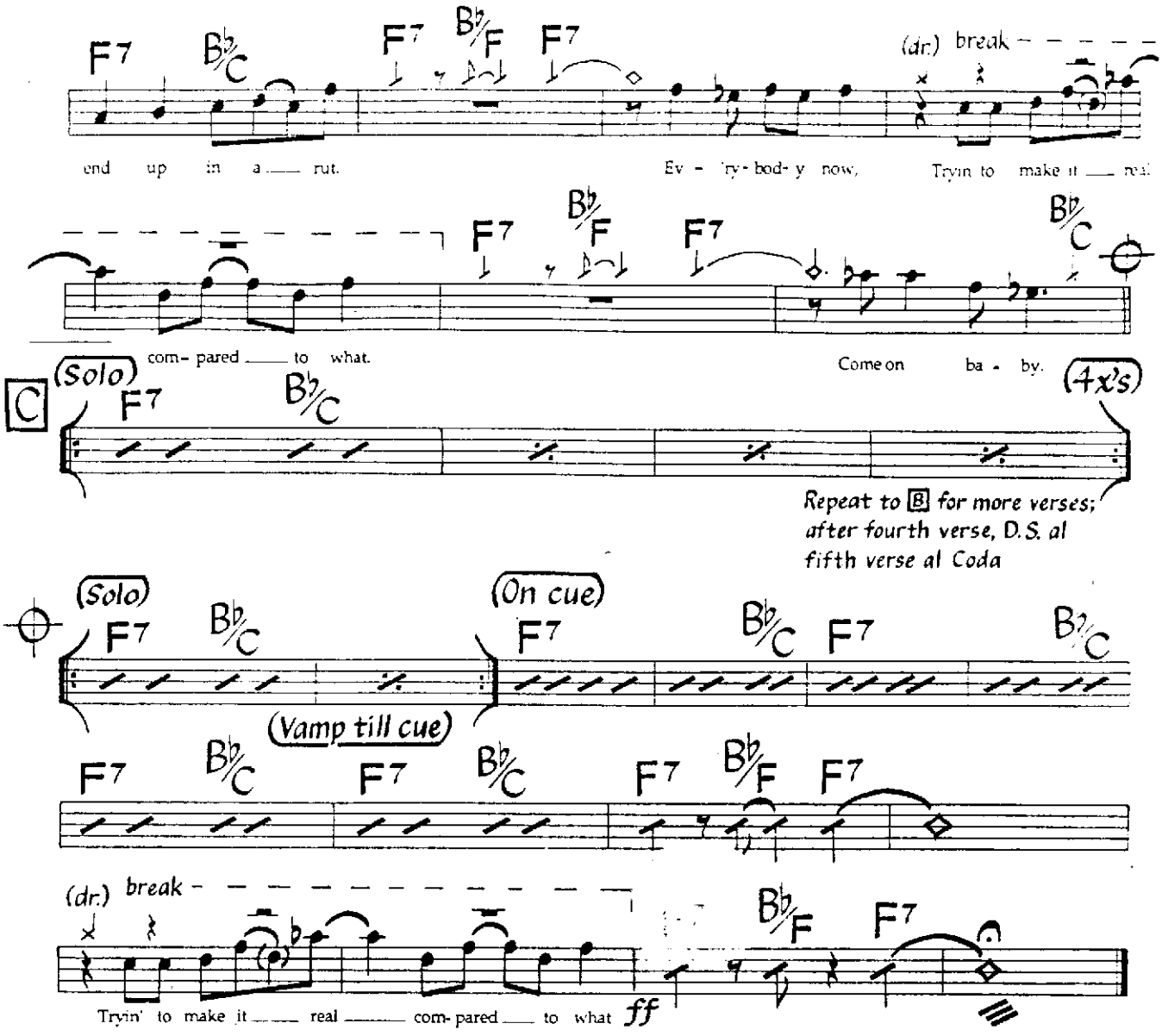


2nd VERSE
Slaughterhouses are killin' hogs; twisted children are killin' frogs;
Poor dumb rednecks rollin' logs; tired old ladies kissin' dogs.
I hate the human love of that stinkin' mutt. I can't use it.
Tryin' to make it real compared to what. (Come on baby, now).

3rd VERSE
The President he's got his war; folks don't know just what it's for.
Nobody gives us rhyme or reason; have one doubt, they call it treason.
We're chicken feathers all without one gut. God damn it.
Tryin' to make it real compared to what. (Sock it to me).

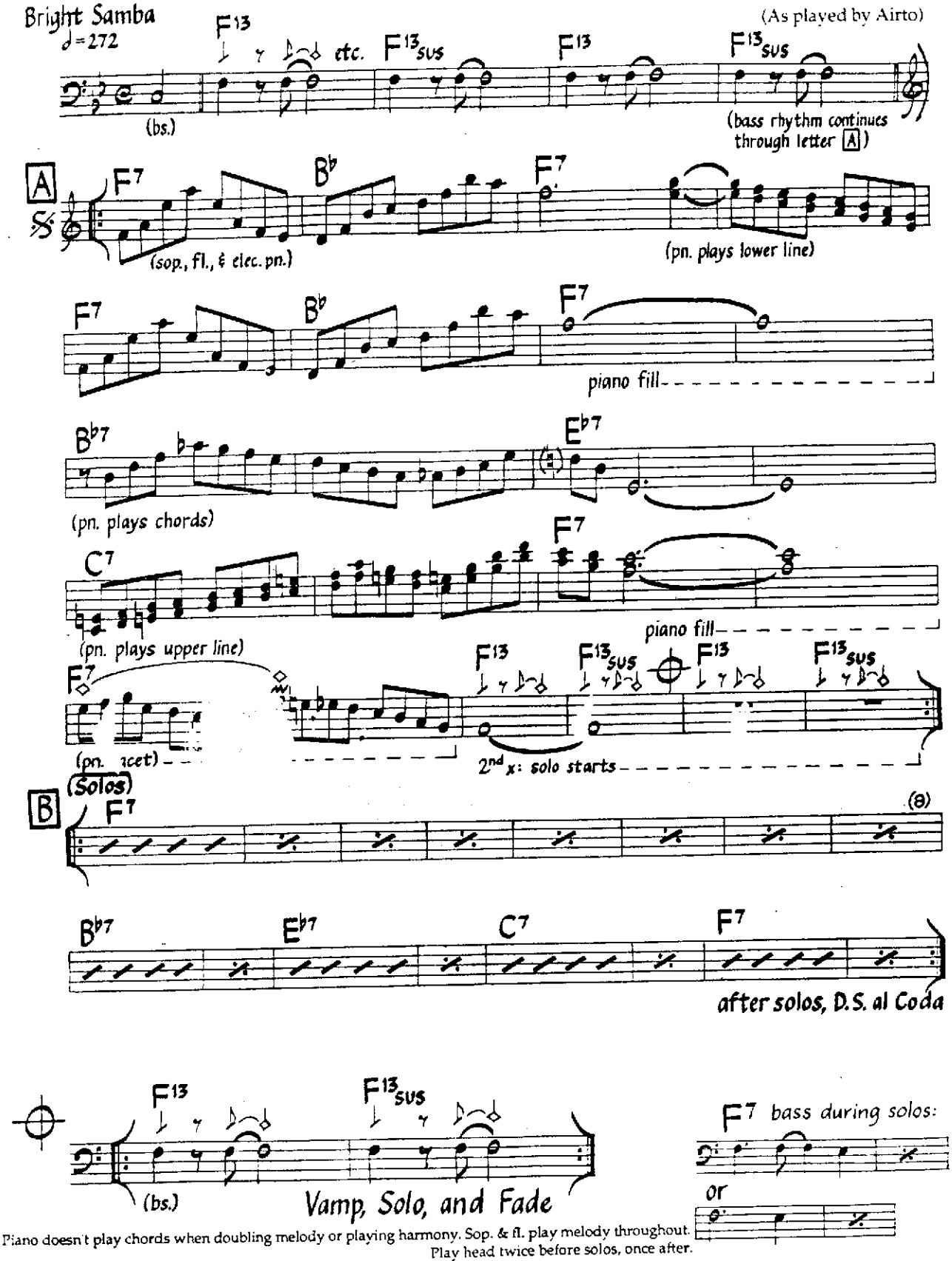
4th VERSE
Church on Sunday, sleep and nod; tryin' to duck the wrath of God.
Preachers killin' us with might; they all tryin' to teach us what they think is right.
They really got to be some kind of nut. I can't use it.
Tryin' to make it real compared to what.

5th VERSE
Where's that bee and where's that honey? Where's my God and where's my money?
Unreal values, crass distortion; unwed mothers need abortions.
Kind of brings to mind old young King Tut. He did it now.
Tryin' to make it real compared to what.

Melody is freely interpreted and varies with each verse.

Creek

Victor Brasil
(As played by Airto)



Piano doesn't play chords when doubling melody or playing harmony. Sop. & fl. play melody throughout.
Play head twice before solos, once after.

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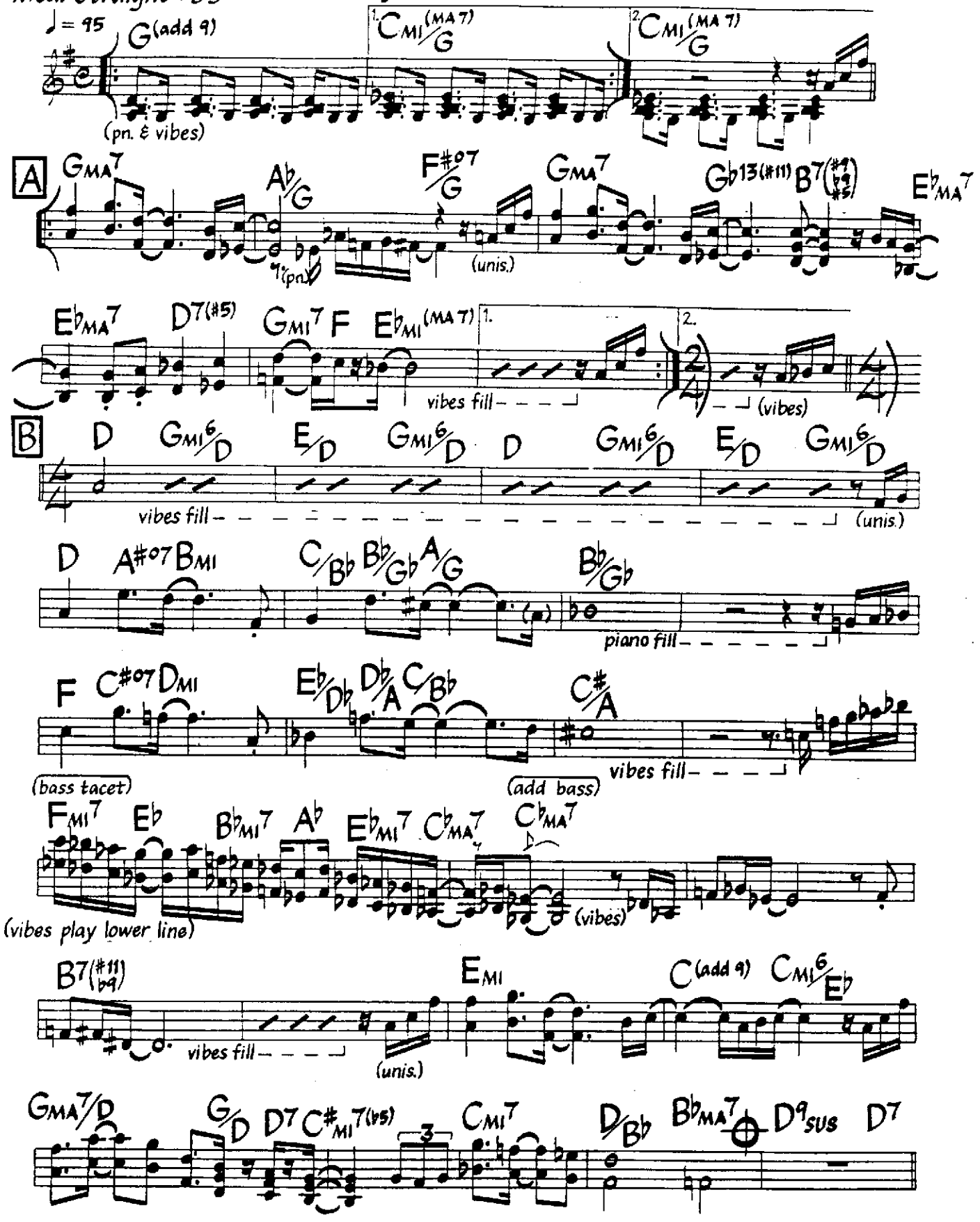
Crystal Love

Makoto Ozone

Med. Straight 1/8's

♩ = 95



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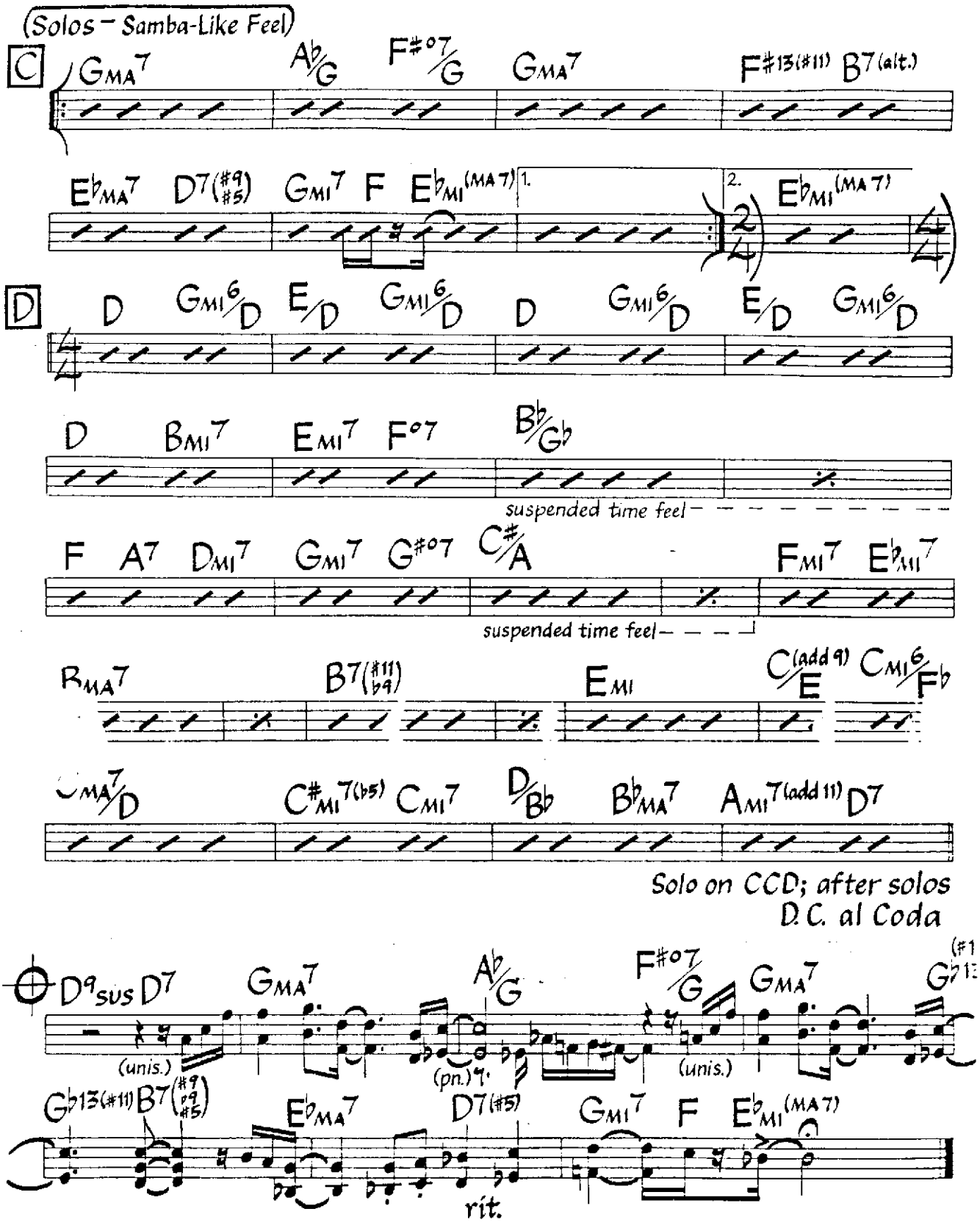
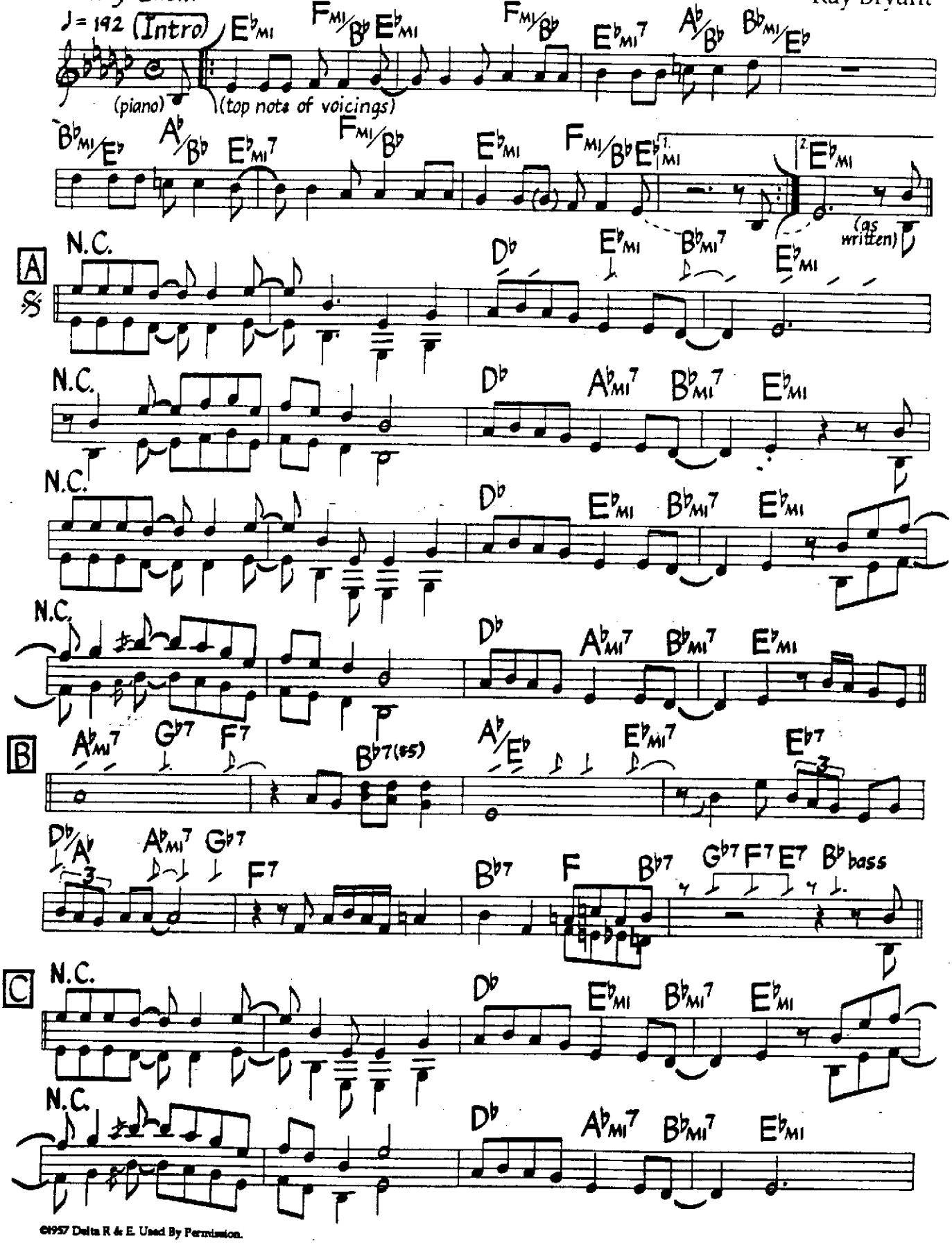

(Solos – Samba-Like Feel)
C
GMA7 Ab/G F#07/G GMA7 F#13(#11) B7(alt.)
EbMA7 D7(#9 #5) GMI7 F EbMI(MA7) 1. 2. EbMI(MA7)
D
D GMI6/D E/D GMI6/D D GMI6/D E/D GMI6/D
D BMI7 EMI7 F07 Bb/Gb
suspended time feel
F A7 DMI7 GMI7 G#07 C#/A FMI7 EbMI7
suspended time feel
BMA7 B7(#11 b9) EMI C(add 9)/E CMI6/Fb
CMA7/D C#MI7(b5) CMI7 D/Bb BbMA7 AMI7(add 11) D7
Solo on CCD; after solos
D.C. al Coda
D9sus D7 GMA7 Ab/G F#07/G GMA7 Gb13
(unis.) (pn.) (unis.)
Gb13(#11) B7(#9 b9 #5) EbMA7 D7(#5) GMI7 F EbMI(MA7)
rit.

Cubano Chant

Ray Bryant

Medium - Up
Funky Latin
♩ = 192



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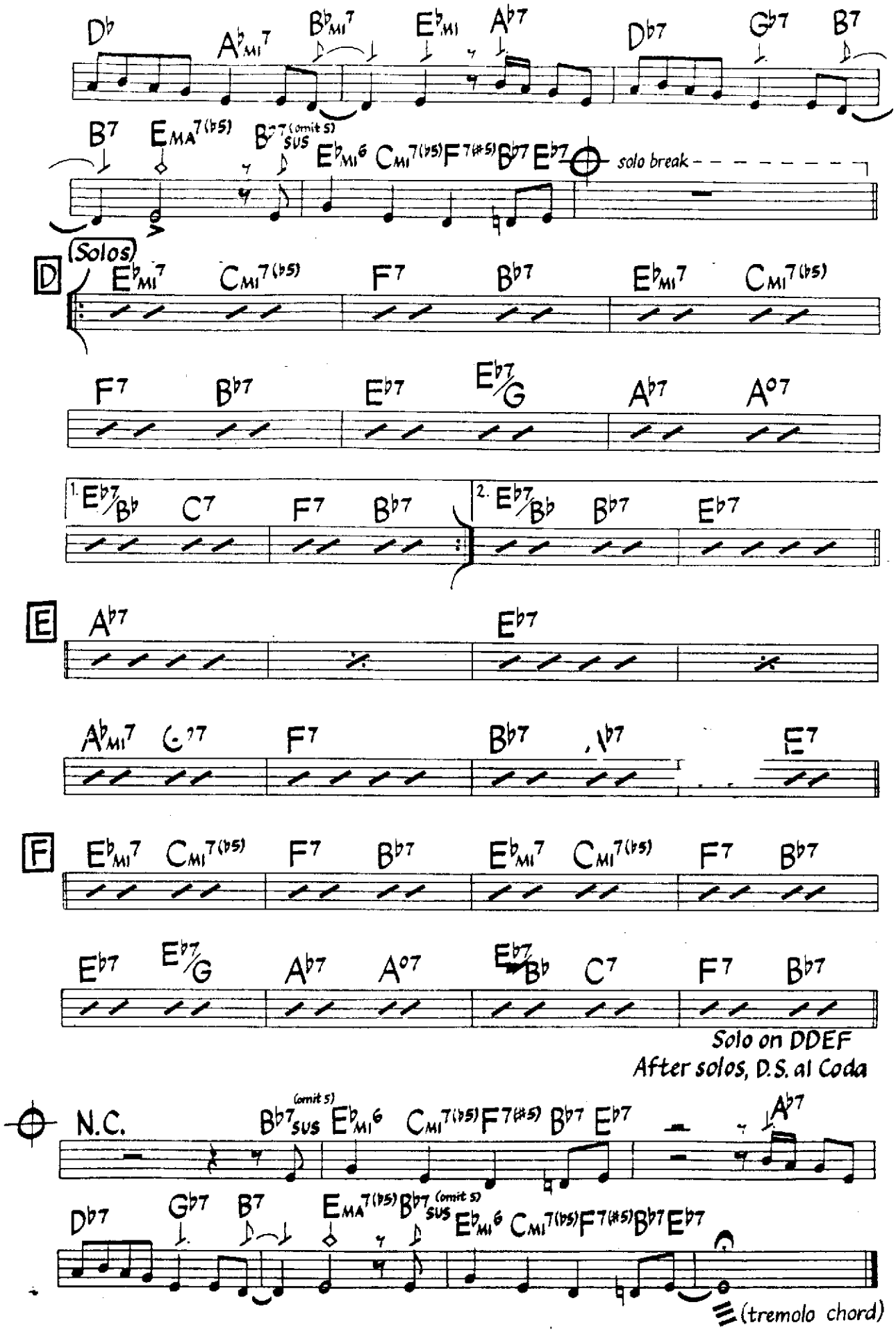
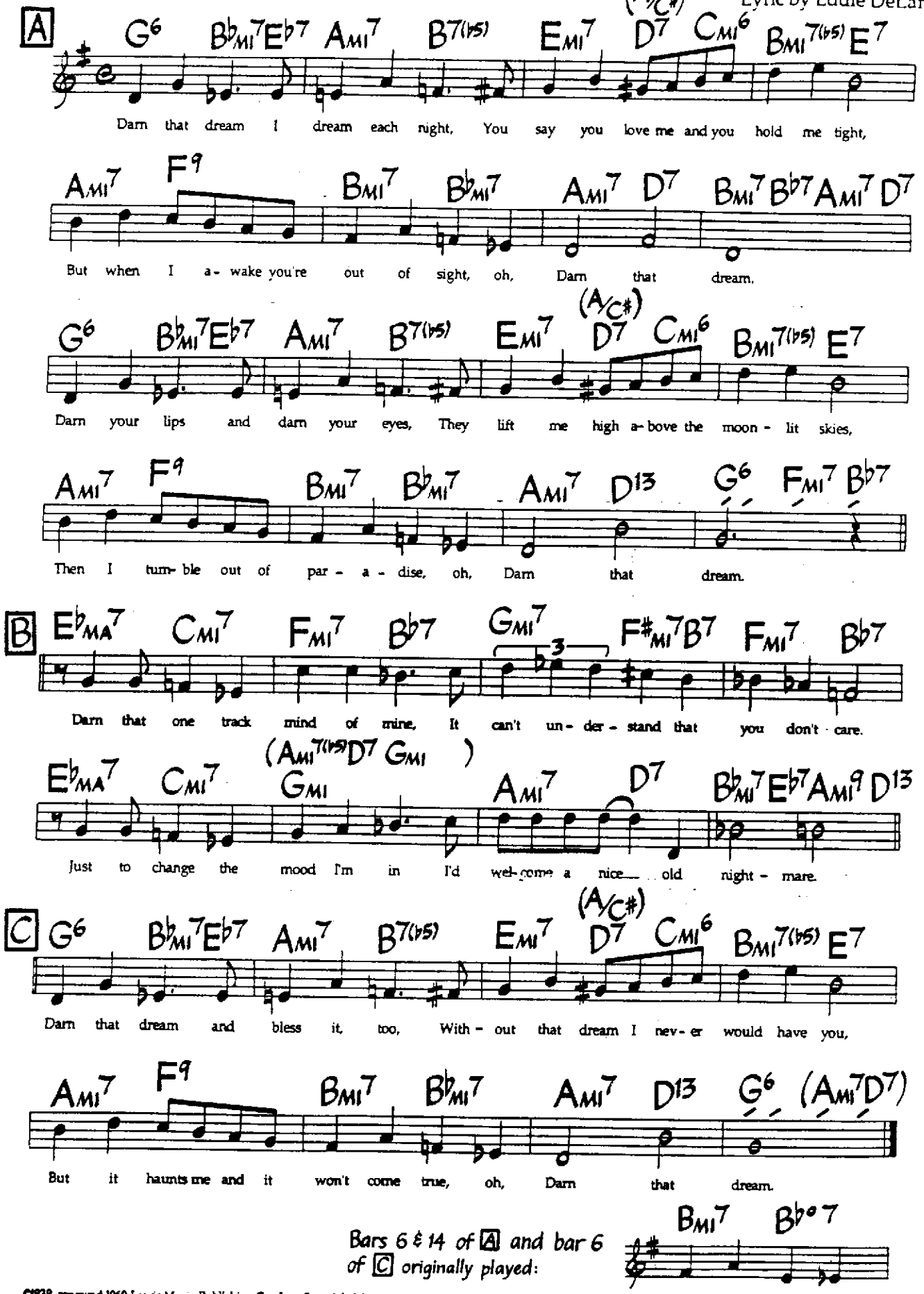

D♭ A♭MI7 B♭MI7 E♭MI A♭7 D♭7 G♭7 B7
B7 EMA7(♭5) B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7 solo break
D (Solos) E♭MI7 CMI7(♭5) F7 B♭7 E♭MI7 CMI7(♭5)
F7 B♭7 E♭7 E♭7/G A♭7 A°7
1. E♭7/B♭ C7 F7 B♭7 2. E♭7/B♭ B♭7 E♭7
E A♭7 E♭7
A♭MI7 C7 F7 B♭7 E7
F E♭MI7 CMI7(♭5) F7 B♭7 E♭MI7 CMI7(♭5) F7 B♭7
E♭7 E♭7/G A♭7 A°7 E♭7/B♭ C7 F7 B♭7
Solo on DDEF
After solos, D.S. al Coda
N.C. B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7 A♭7
D♭7 G♭7 B7 EMA7(♭5) B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7
(tremolo chord)

Darn That Dream

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Eddie DeLange



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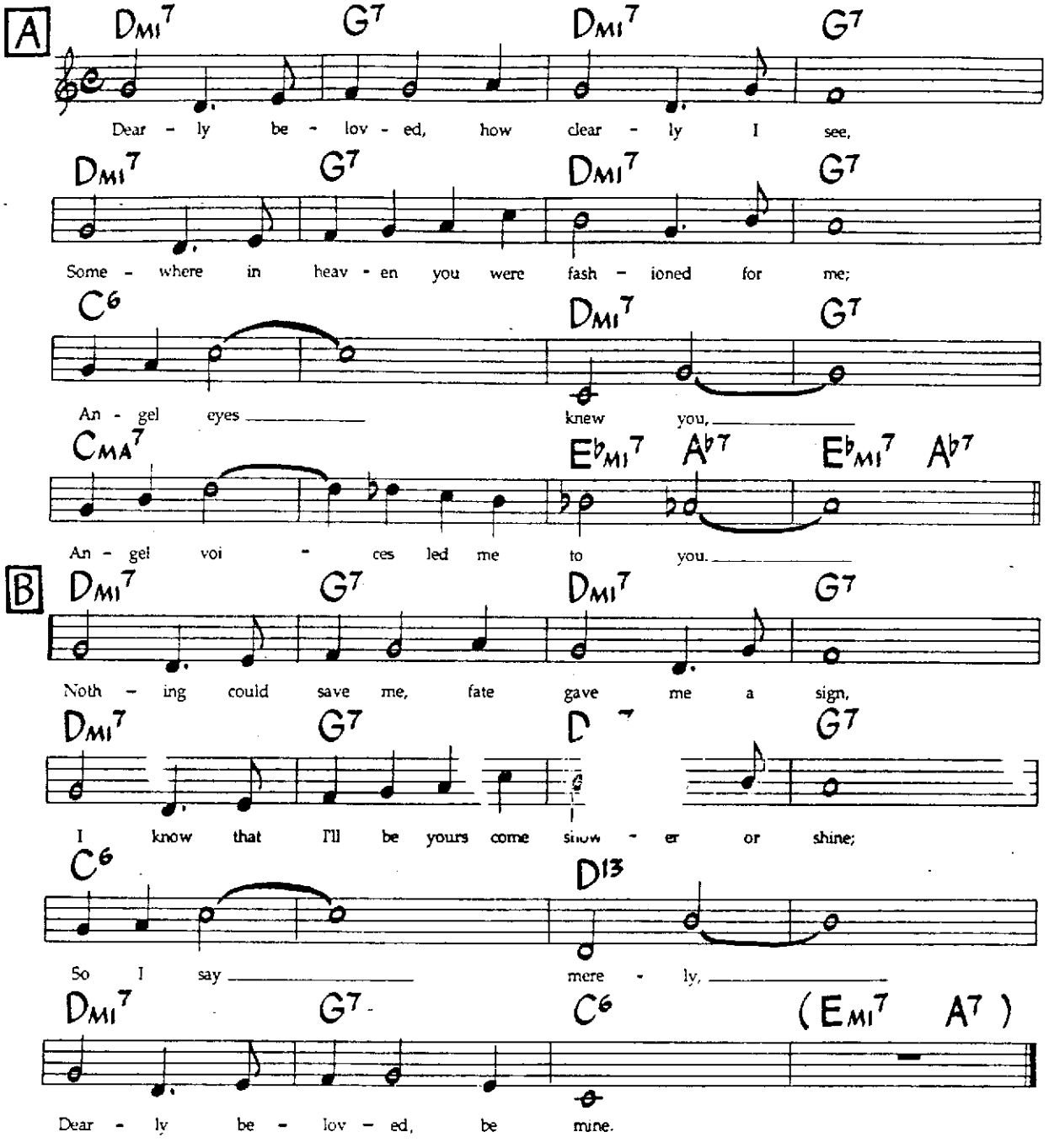
Dearly Beloved

Med. Swing

Music by Jerome Kern
Lyric by Johnny Mercer



First 8 bars of letters A and B may be played over a G pedal.

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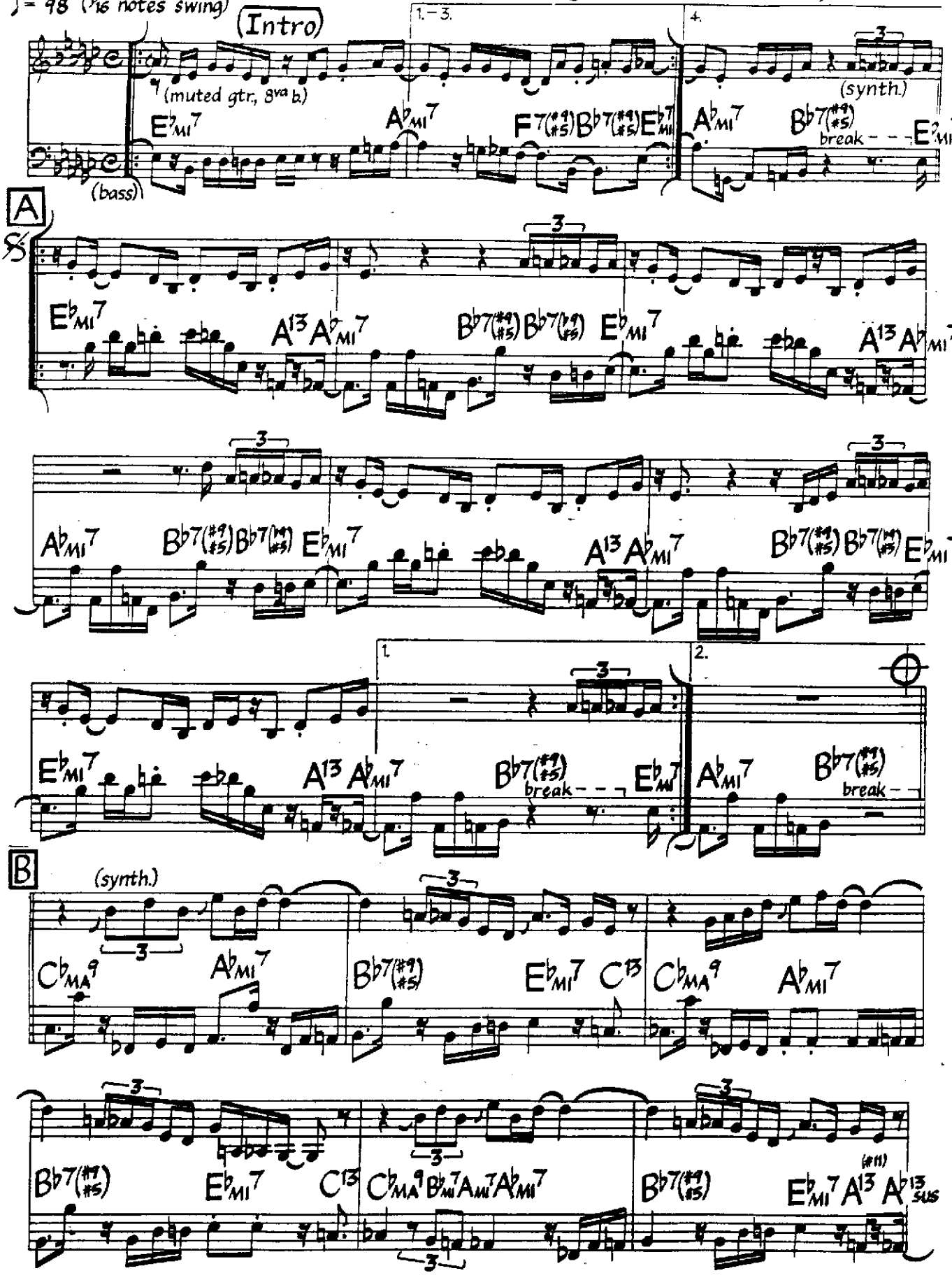
Delevans

Jeff Lorber

Med. Funk Shuffle

♩ = 98 (1/16 notes swing)



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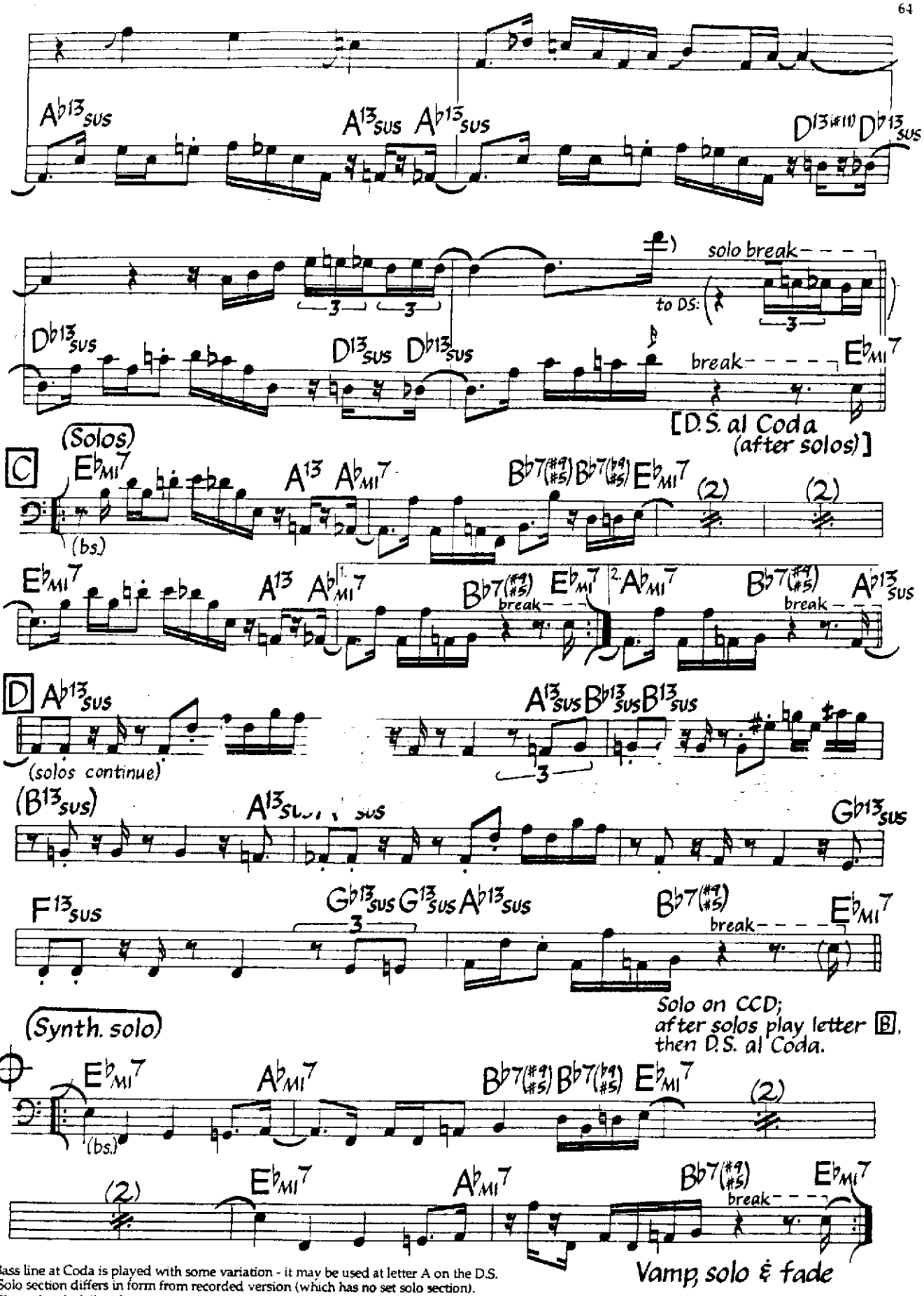
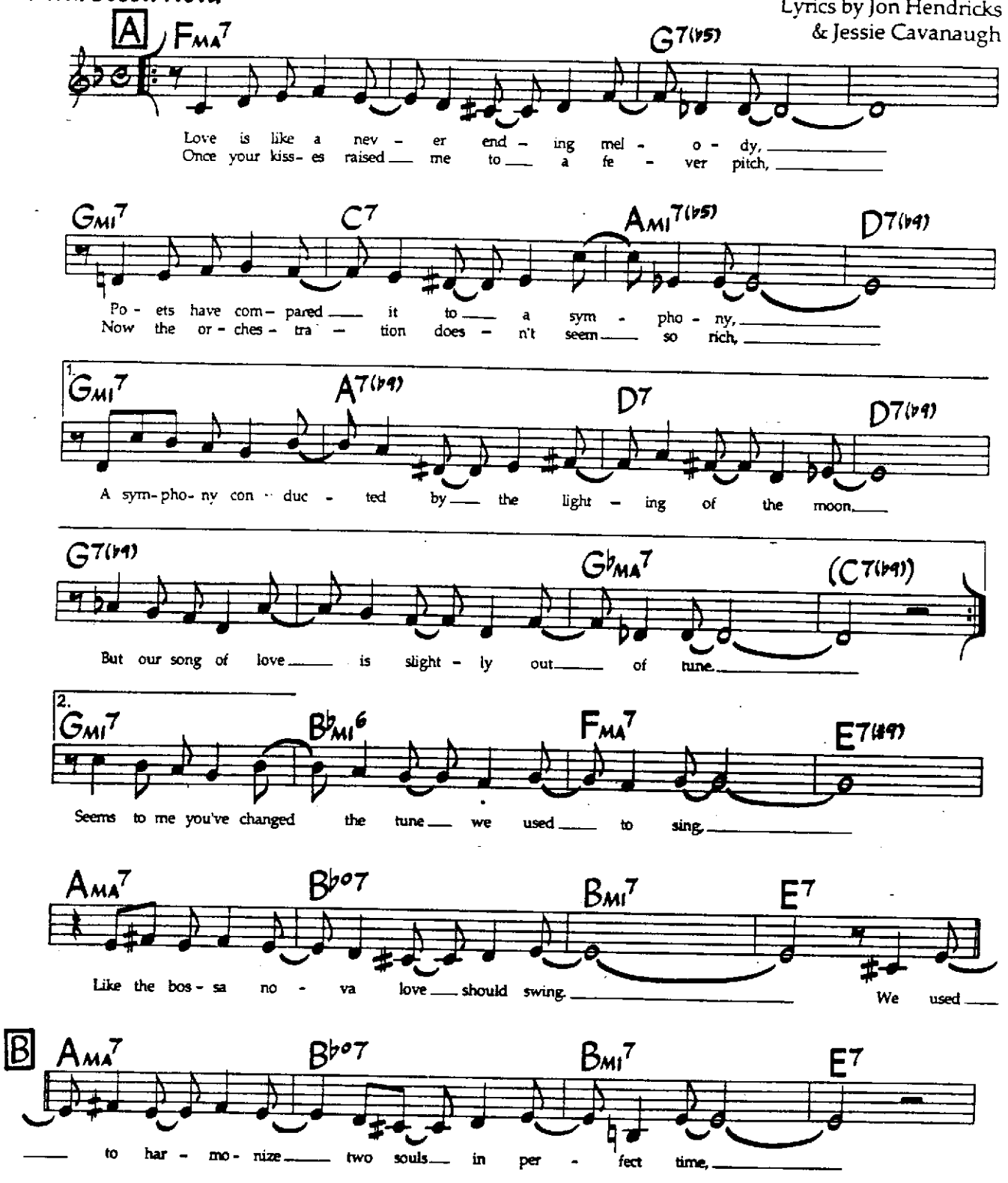


Bass line at Coda is played with some variation - it may be used at letter A on the D.S.
Solo section differs in form from recorded version (which has no set solo section).
Piano chords follow bass rhythm and syncopations (where written above bass notes).

Desafinado

Music by Antonio Carlos Jobim
Lyrics by Jon Hendricks
& Jessie Cavanaugh

Med. Bossa Nova



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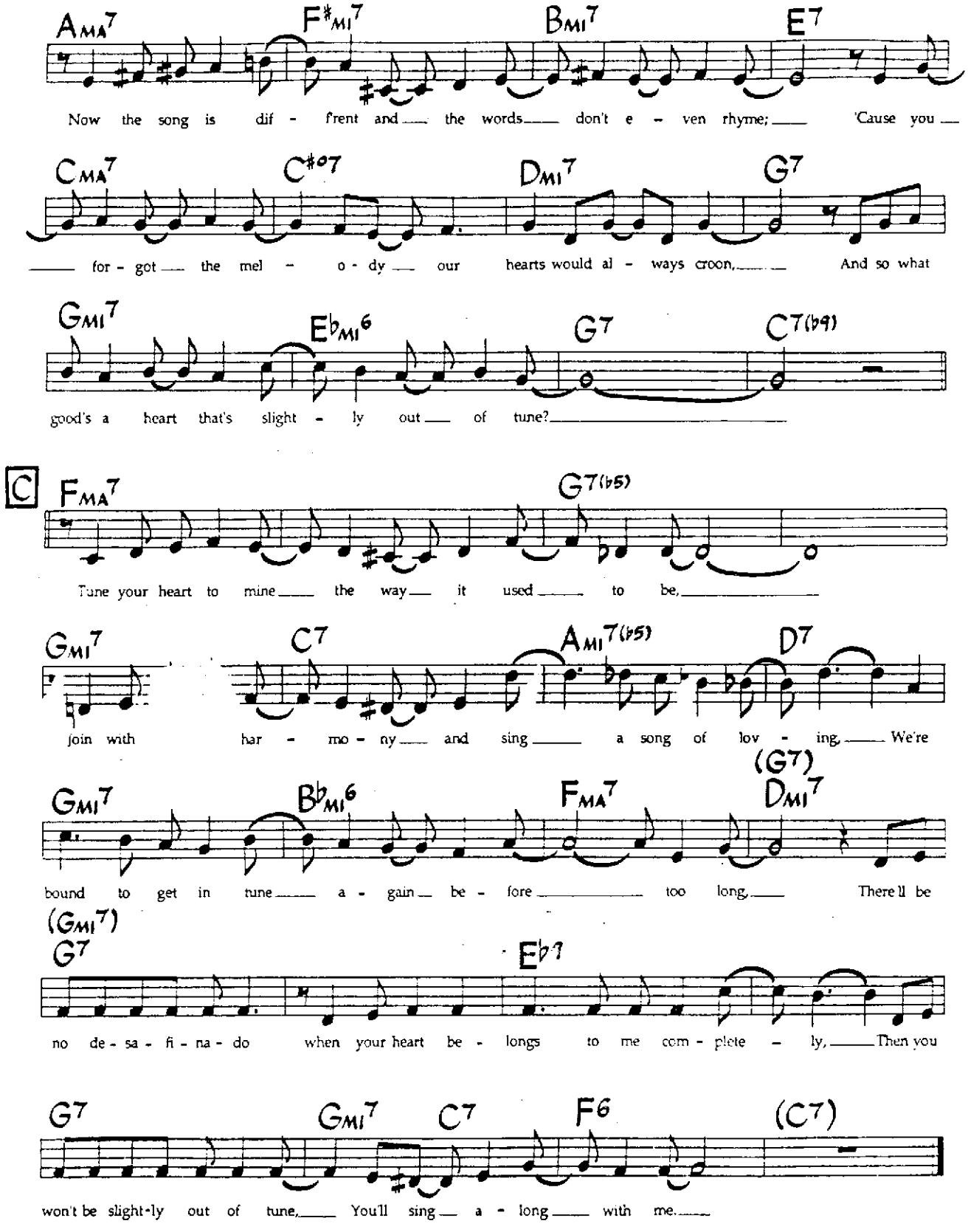
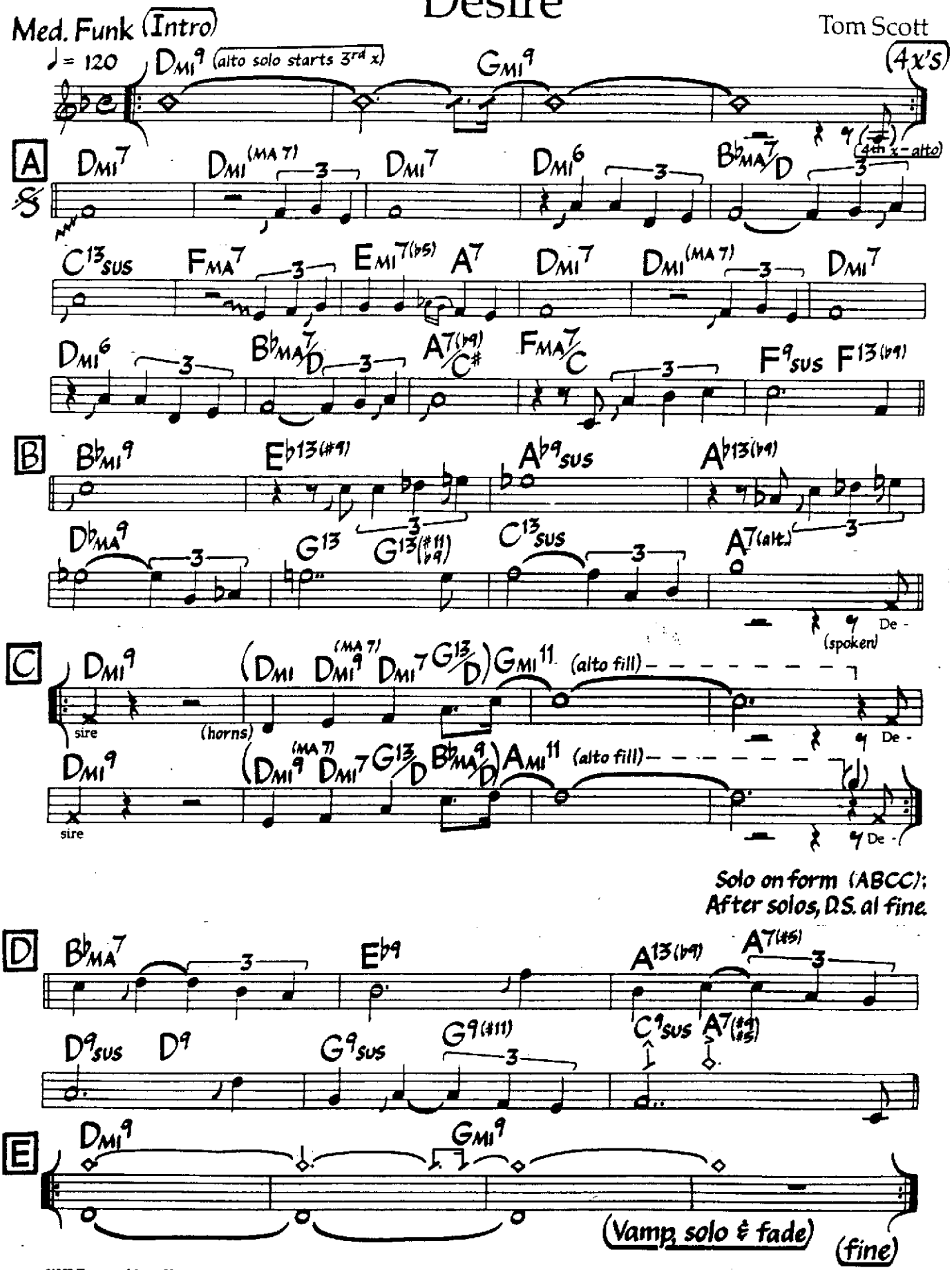

AMA7 F#MI7 BMI7 E7
Now the song is dif - frent and the words don't e - ven rhyme; 'Cause you
CMA7 C#07 DMI7 G7
for - got the mel - o - dy our hearts would al - ways croon, And so what
GMI7 EbMI6 G7 C7(b9)
good's a heart that's slight - ly out of tune?
C FMA7 G7(b5)
Tune your heart to mine the way it used to be,
GMI7 C7 AMI7(b5) D7
join with har - mo - ny and sing a song of lov - ing, We're
GMI7 BbMI6 FMA7 (G7) DMI7
bound to get in tune a - gain be - fore too long, There'll be
(GMI7) G7 Eb7
no de - sa - fi - na - do when your heart be - longs to me com - plete - ly, Then you
G7 GMI7 C7 F6 (C7)
won't be slight-ly out of tune, You'll sing a - long with me.

Desire

Tom Scott



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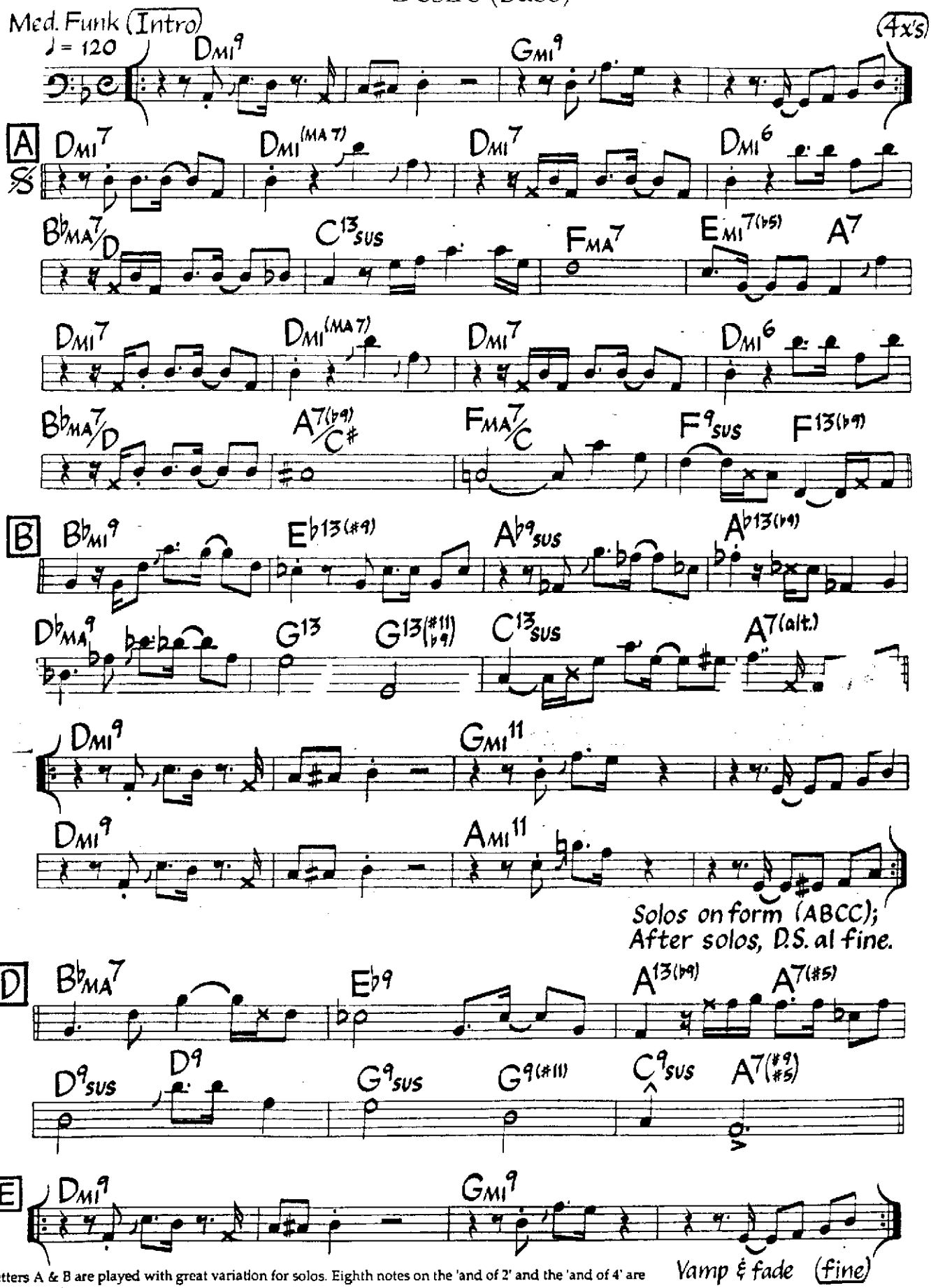
Use G above the staff as pickup to letter D.

Desire (Bass)

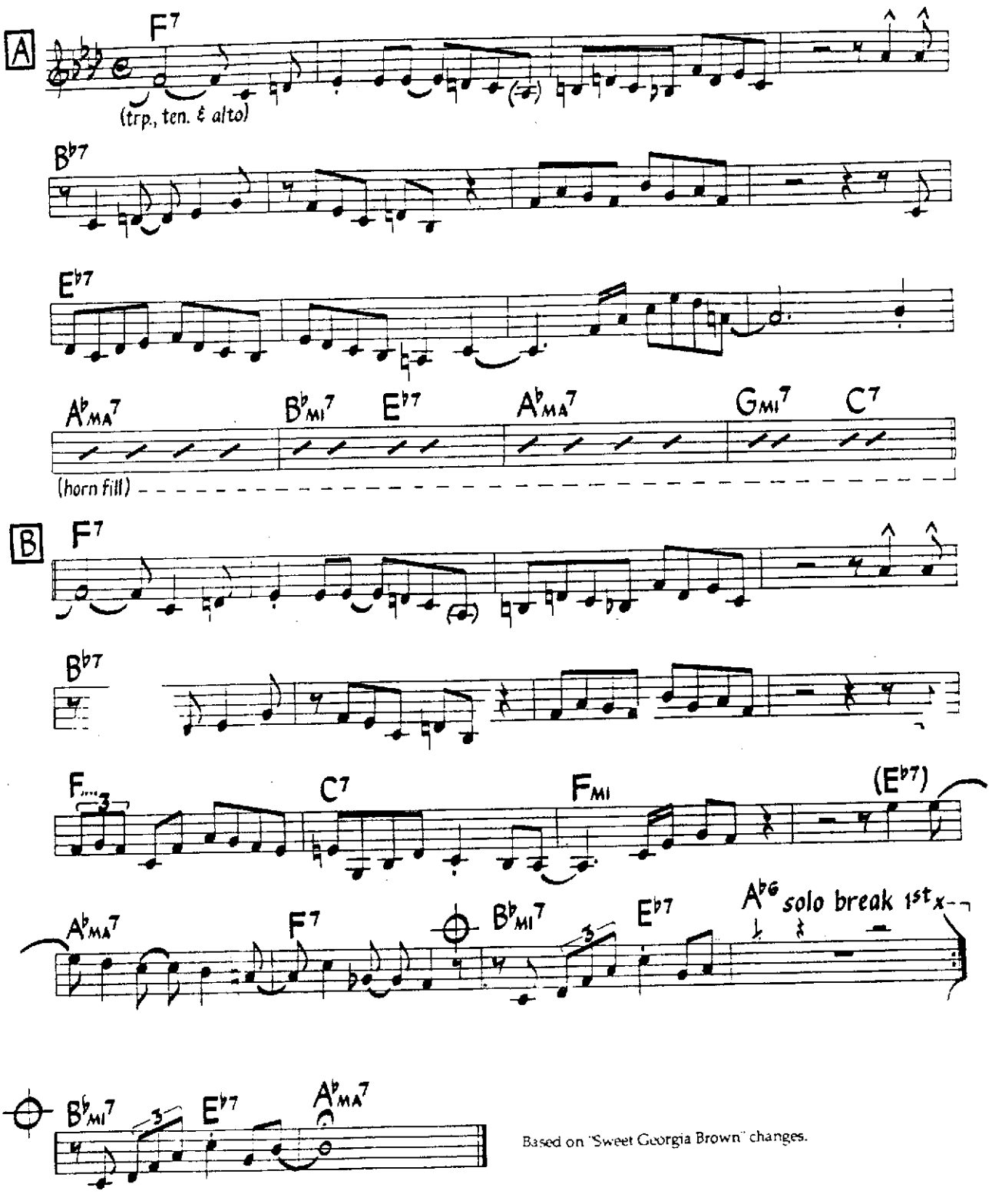


Letters A & B are played with great variation for solos. Eighth notes on the 'and of 2' and the 'and of 4' are often played staccato.

Dig

Miles Davis

Medium-Up Swing
♩= 240



Based on "Sweet Georgia Brown" changes.

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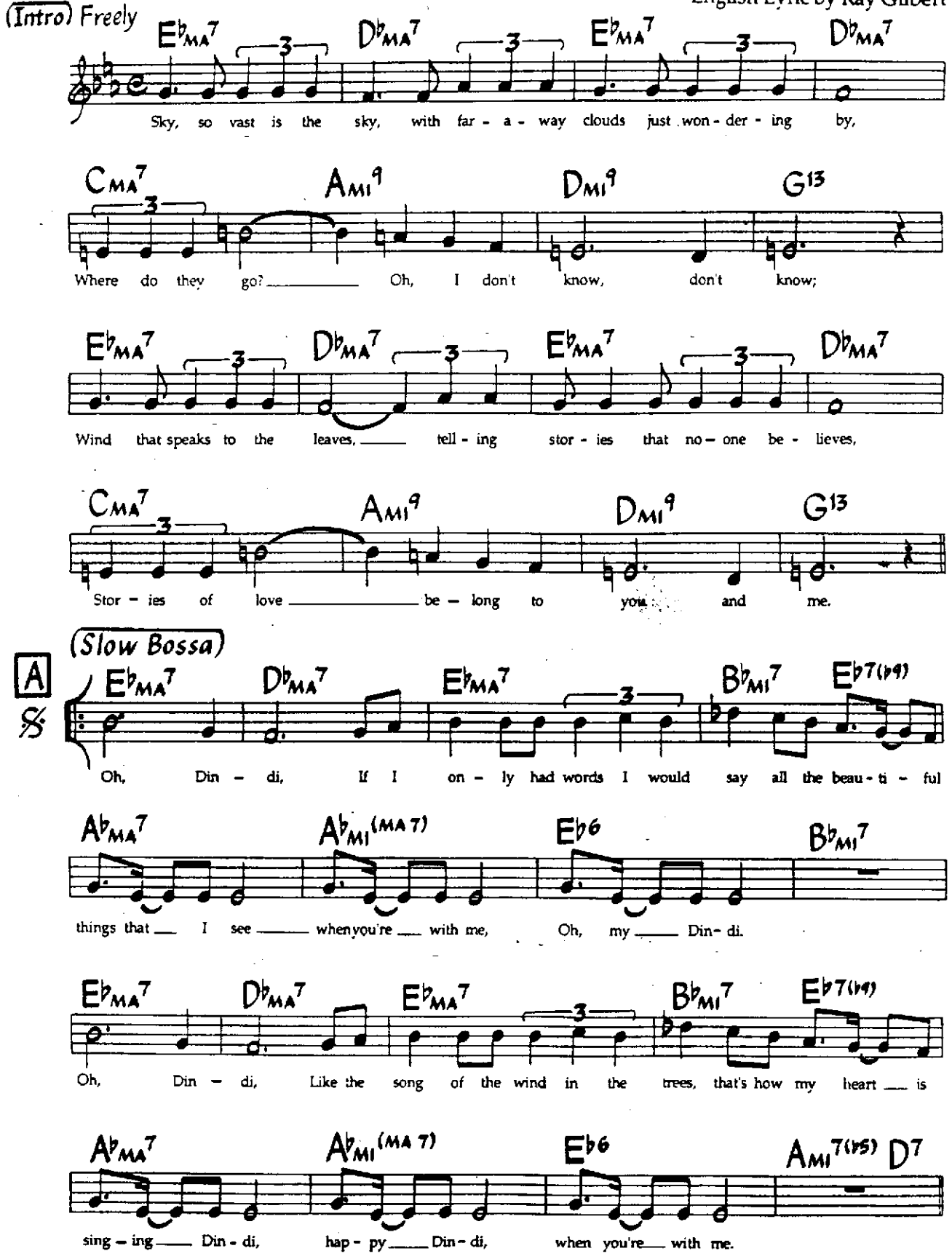
Dindi

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert



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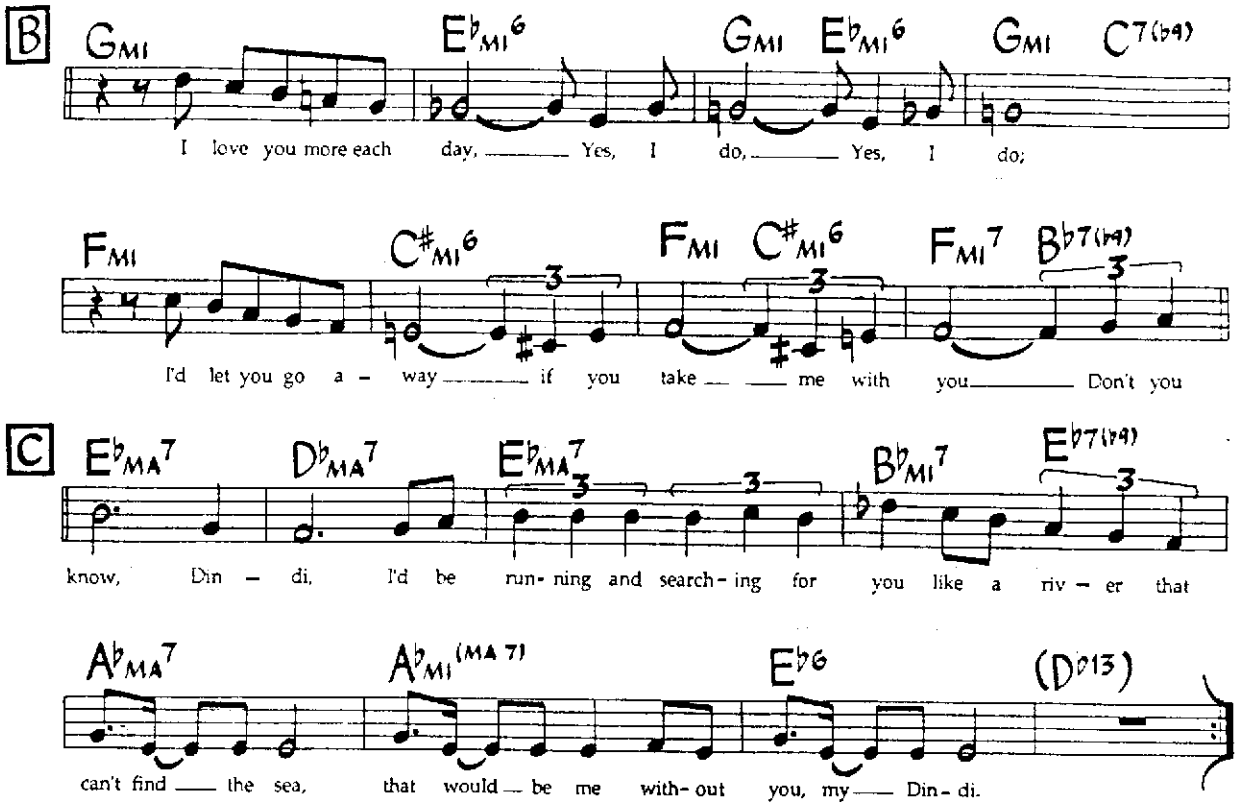
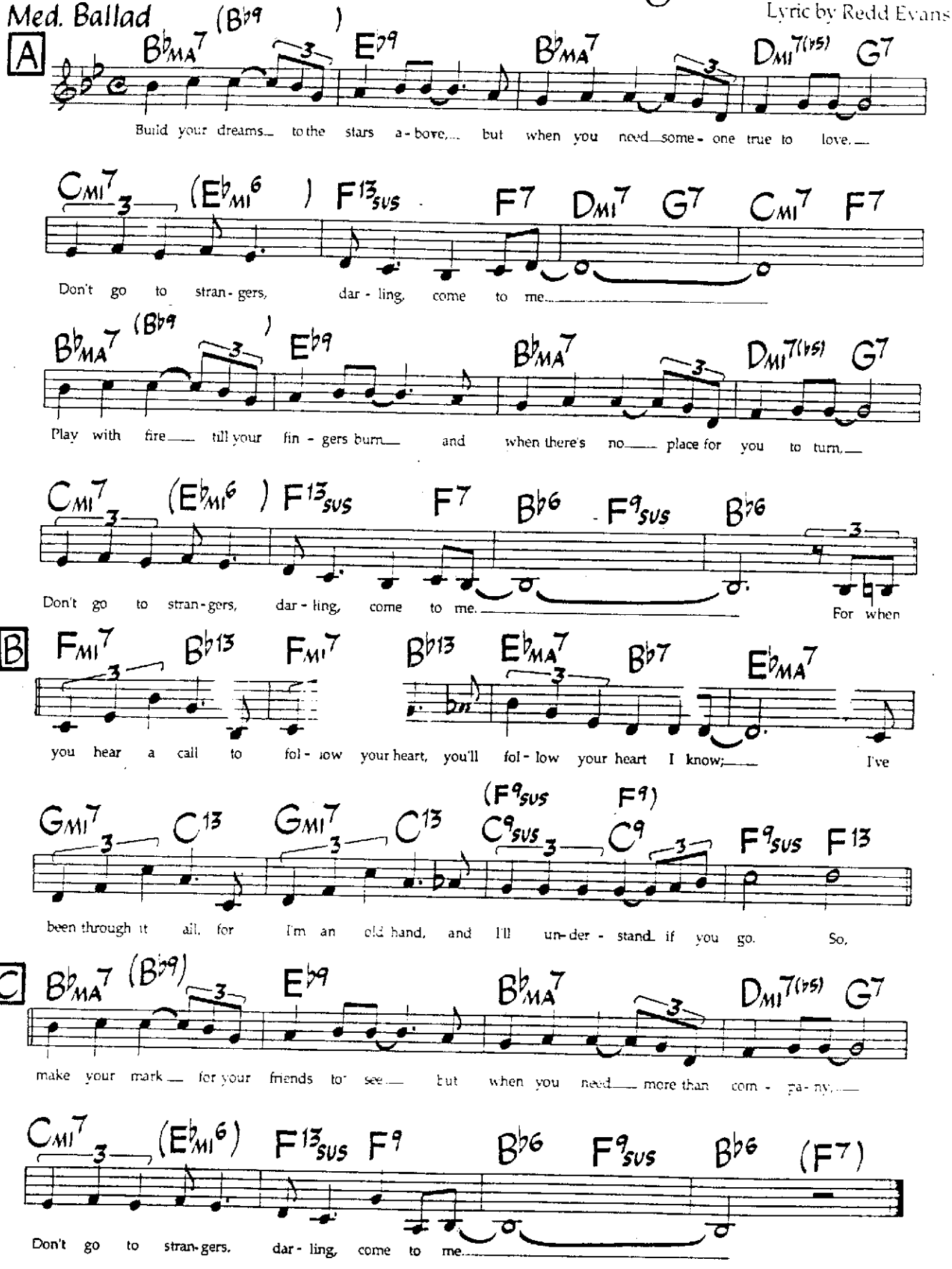


Db13(#11) may be substituted for Abmi(ma7) in letters A and C.

Don't Go To Strangers

Music by Arthur Kent
and Dave Mason
Lyric by Redd Evans



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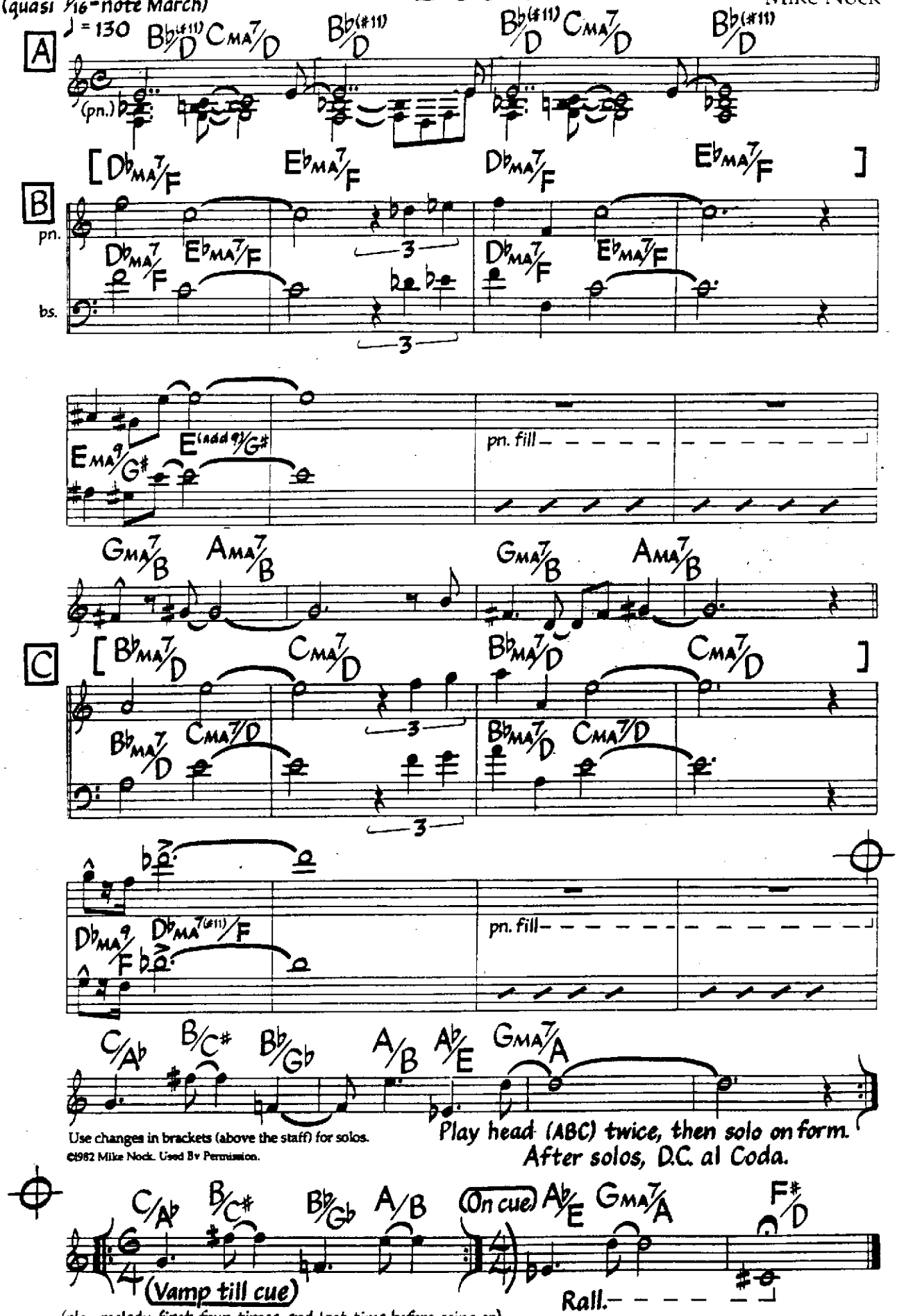
Doors

Mike Nock

Med. Straight 1/8's
(quasi 1/16-note March)

♩ = 130



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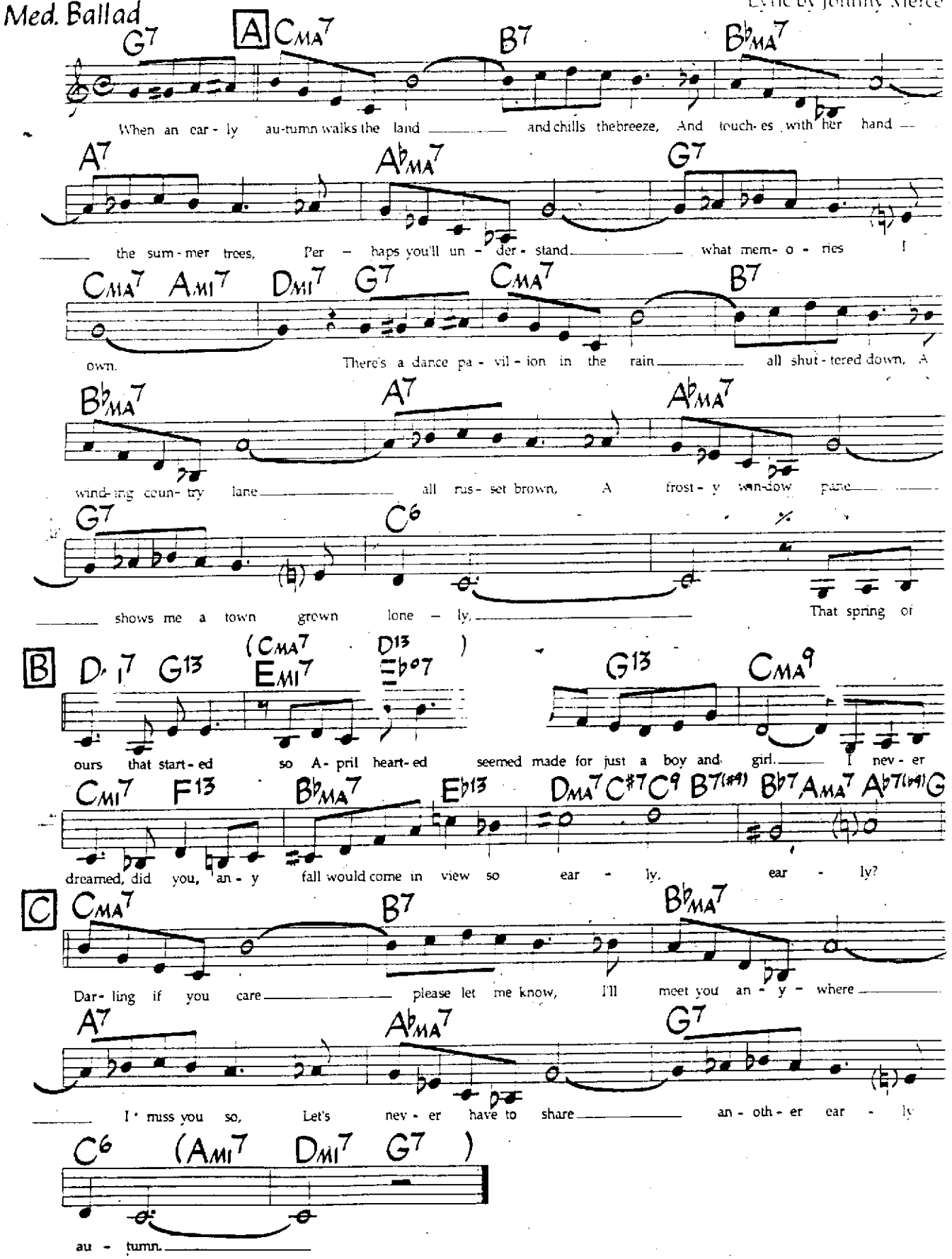
Early Autumn

Music by Ralph Burns
& Woody Herman
Lyric by Johnny Mercer

Med. Ballad



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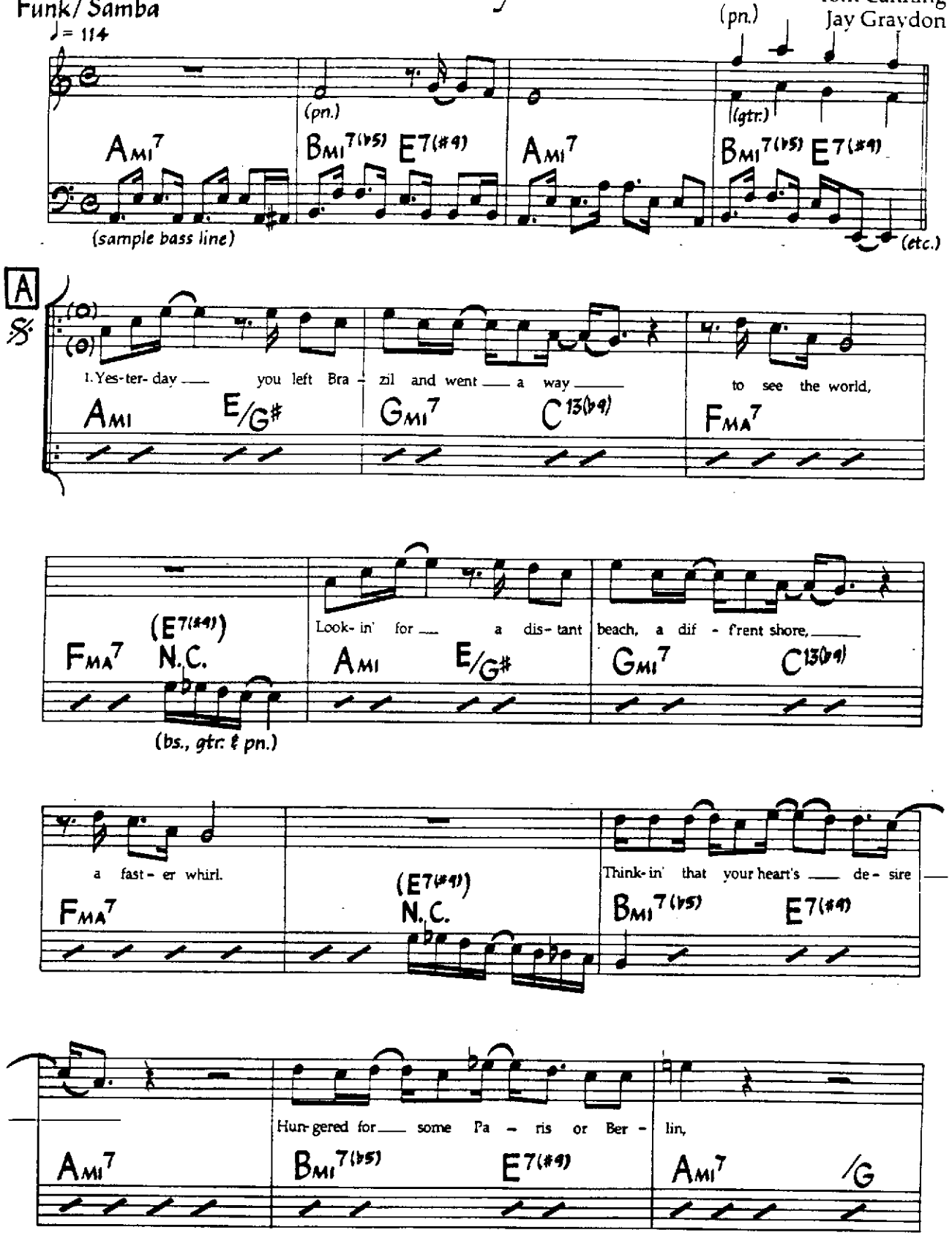
Easy

Al Jarreau
Tom Canning
Jay Graydon

Medium
Funk/ Samba
♩= 114



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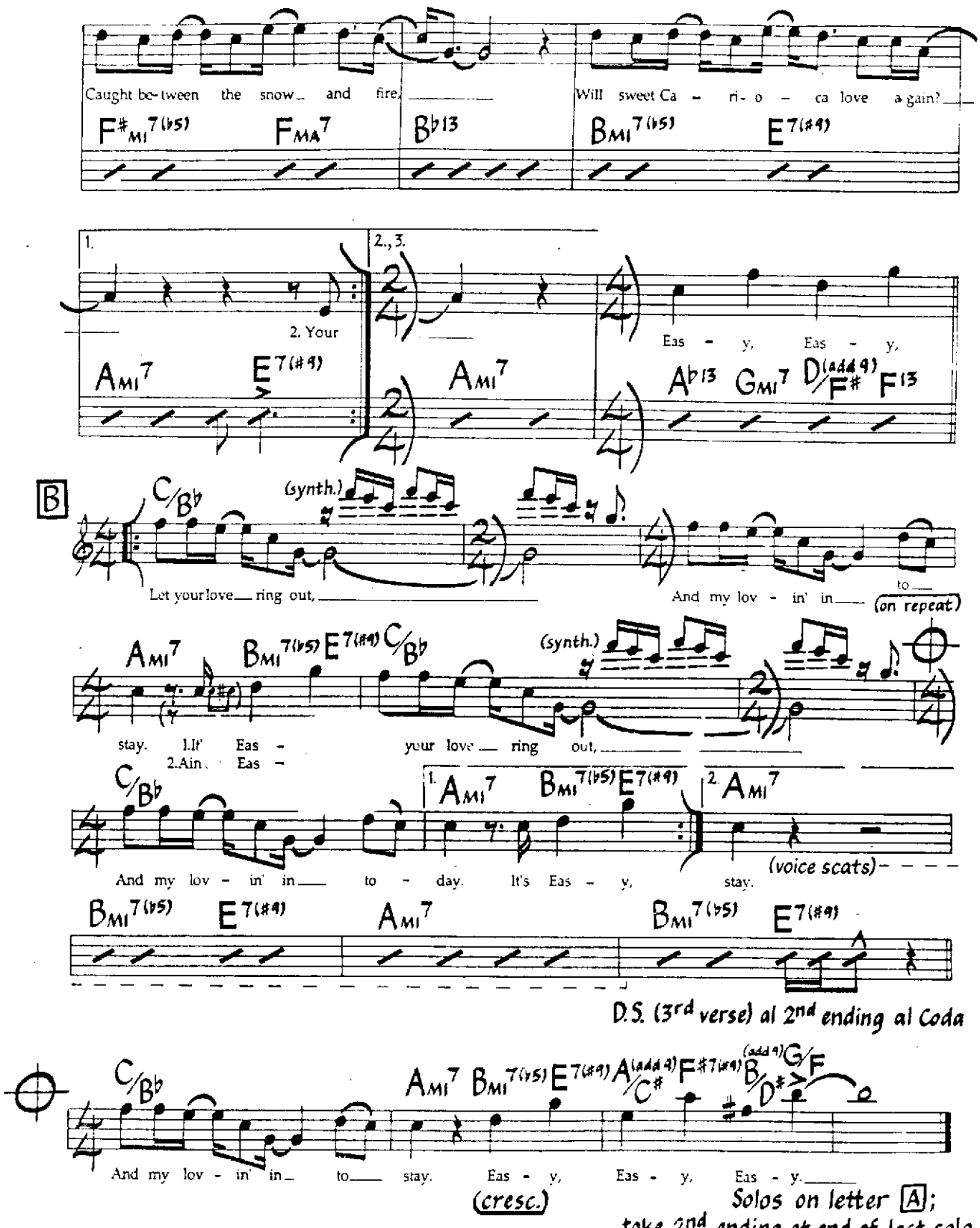


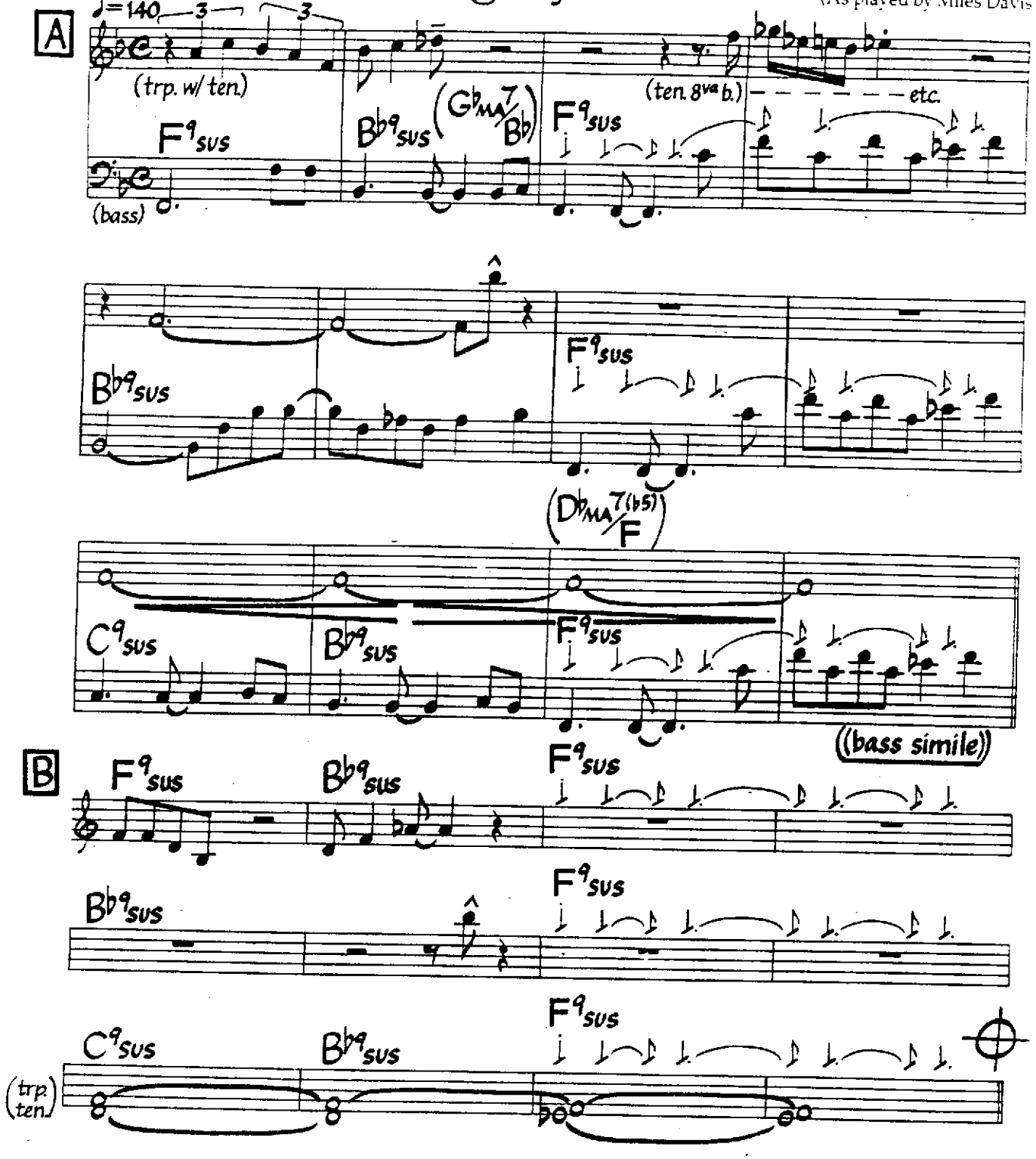
2nd VERSE
Your superman gonna do the super-best he can
To free the pearl.
Giving you the superness that he can do.
Believe me, girl.
That everyday your need is higher.
But love is not Chicago or L.A.
Home is where the heart's on fire
And where that restless snowbird melts away.

3rd VERSE
Settle down, there ain't no need to run around.
It's really clear, that I'm the man
Who's gonna do the super-best he can, to keep you near.
Everyday your need soars higher. Love is not
Chicago or L.A. Home is where your heart's on fire.
Can't deny this love is here to stay.

Eighty One

Med. Latin/Rock

Ron Carter
(As played by Miles Davis



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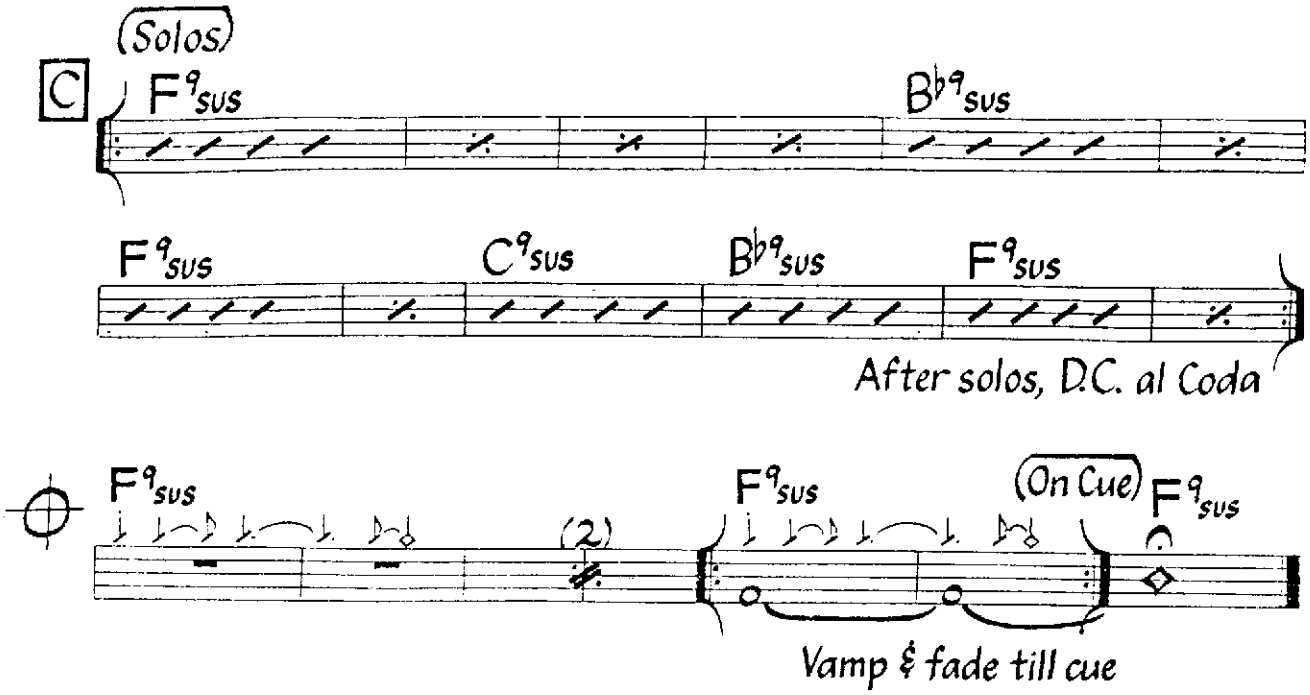
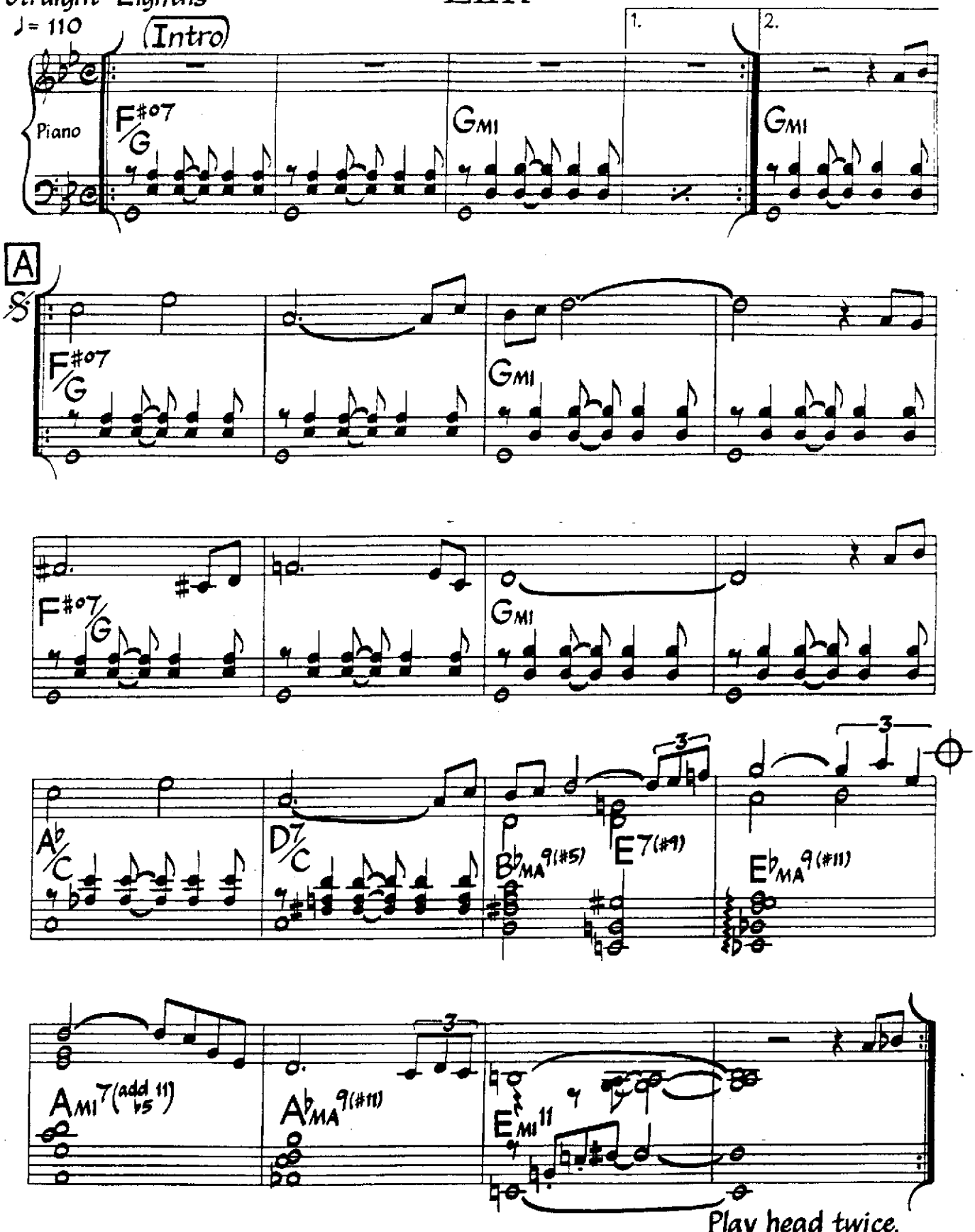


Bass line is played with great variation (especially for solos). Each solo progresses from Latin to swing feel. 'Sus' chords are sometimes played as dominant 9th chords (with 3rd). Chords in parentheses are optional. Chord rhythms suggested only.

Med.- Slow
Straight-Eighths
♩ = 110

Elm

Richie Beirach



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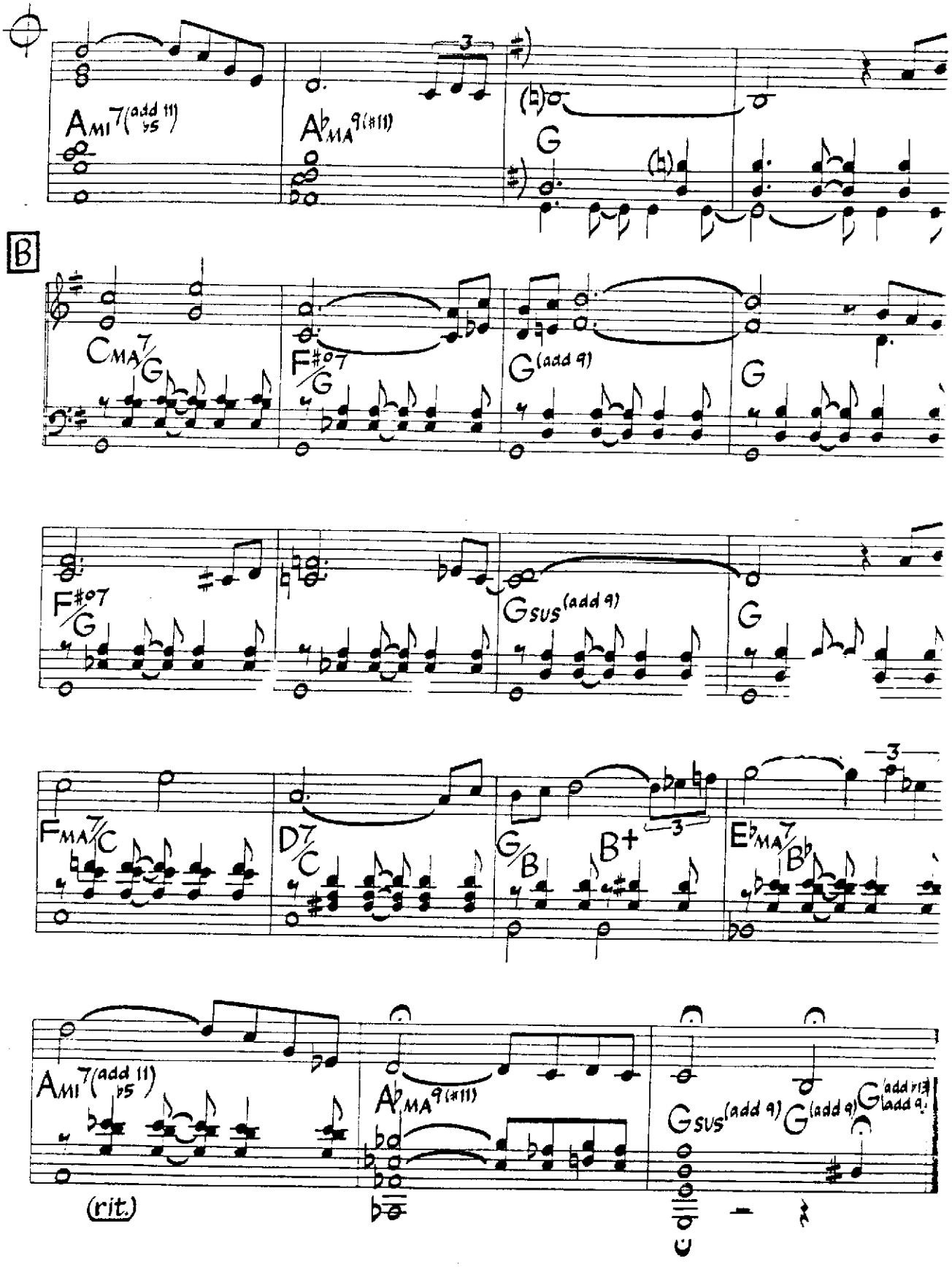
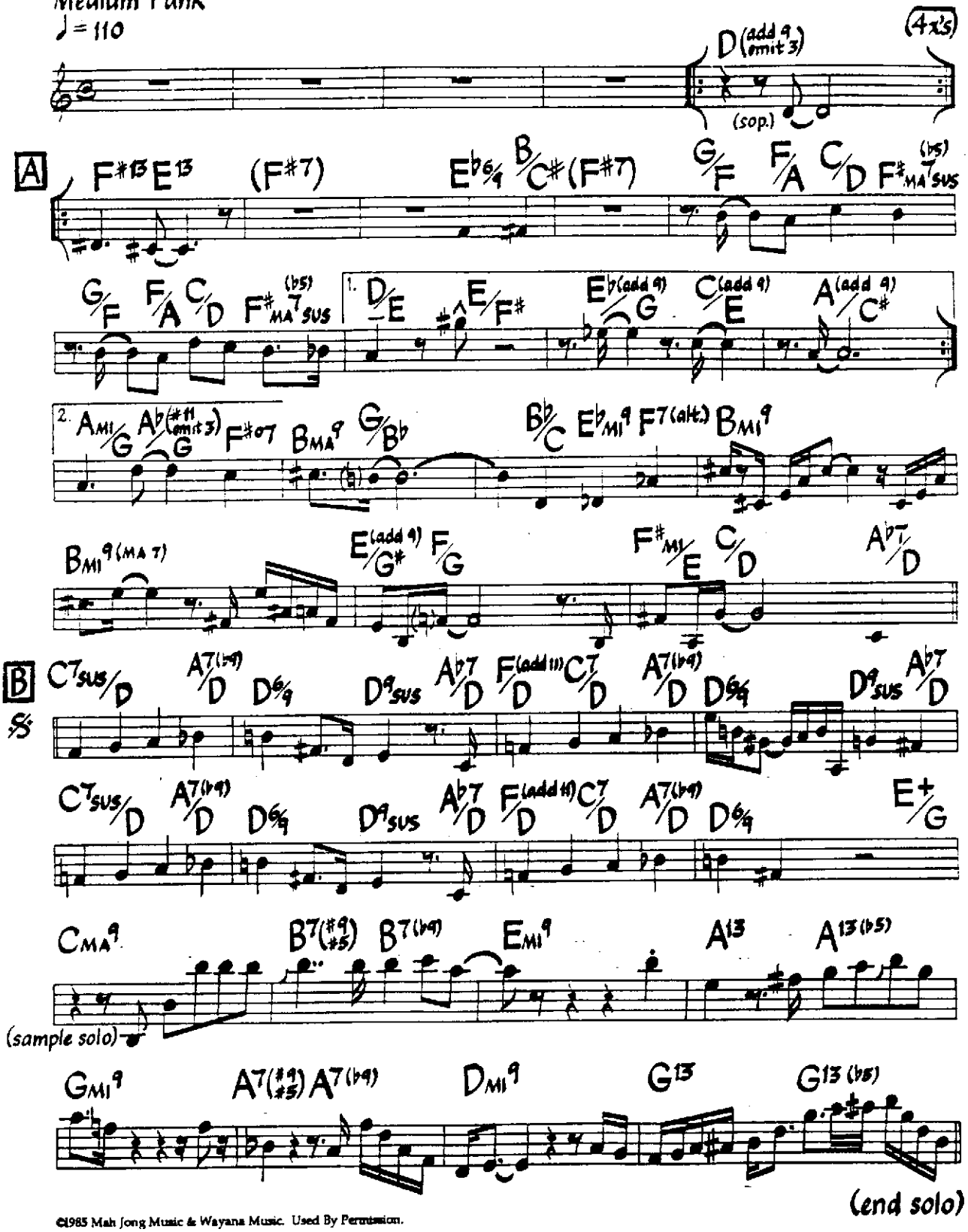

AMI7(add 11)
A♭MA9(#11)
G
B
CMA7/G
F#ø7/G
G(add 9)
G
F#ø7/G
GSUS(add 9)
G
FMA7/C
D7/C
G/B
B+
E♭MA7/B♭
AMI7(add 11)
A♭MA9(#11)
GSUS(add 9)
G(add 9)
Gadd 13
add 9
(rit.)

Endangered Species

Wayne Shorter
Joseph Vitarelli



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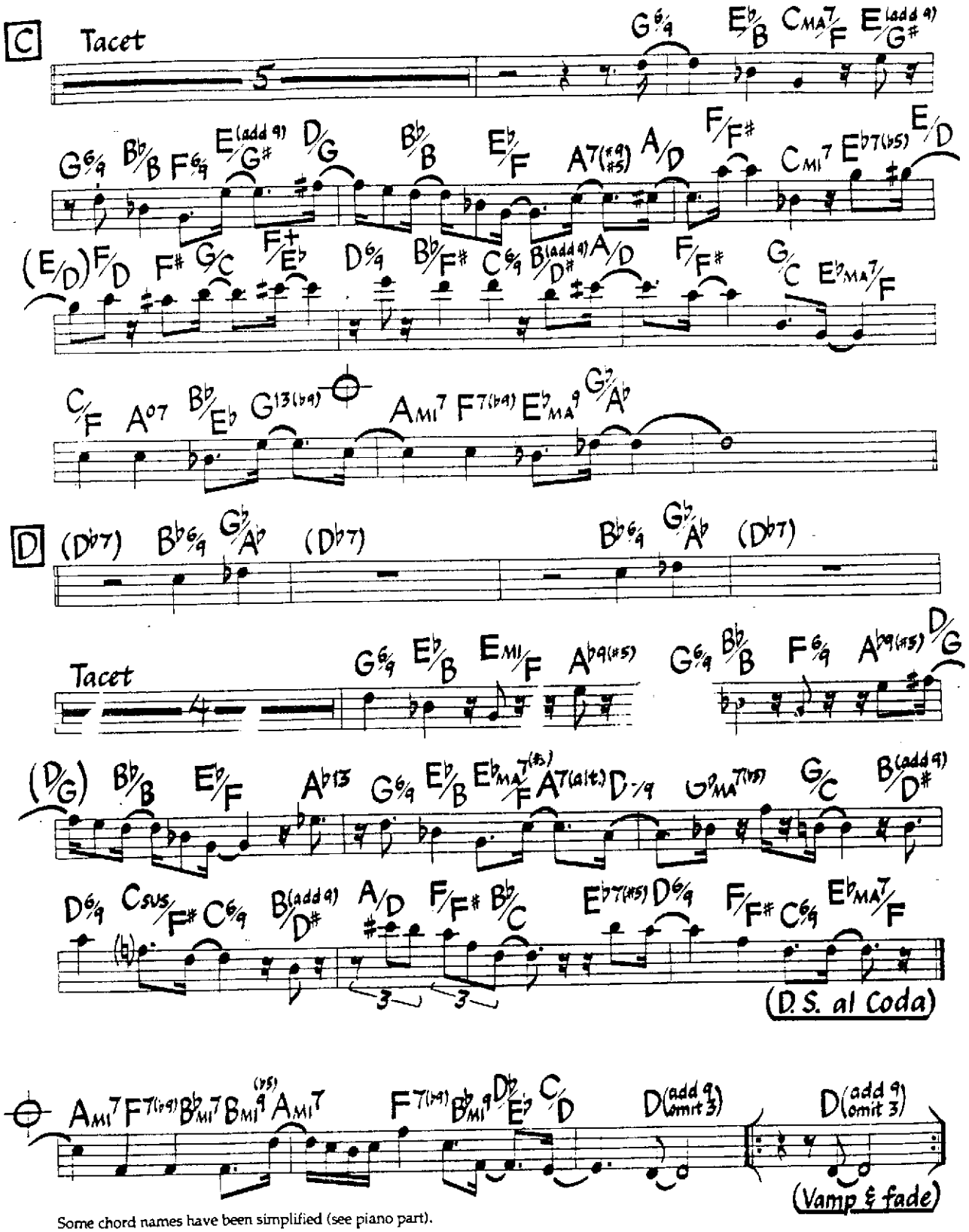
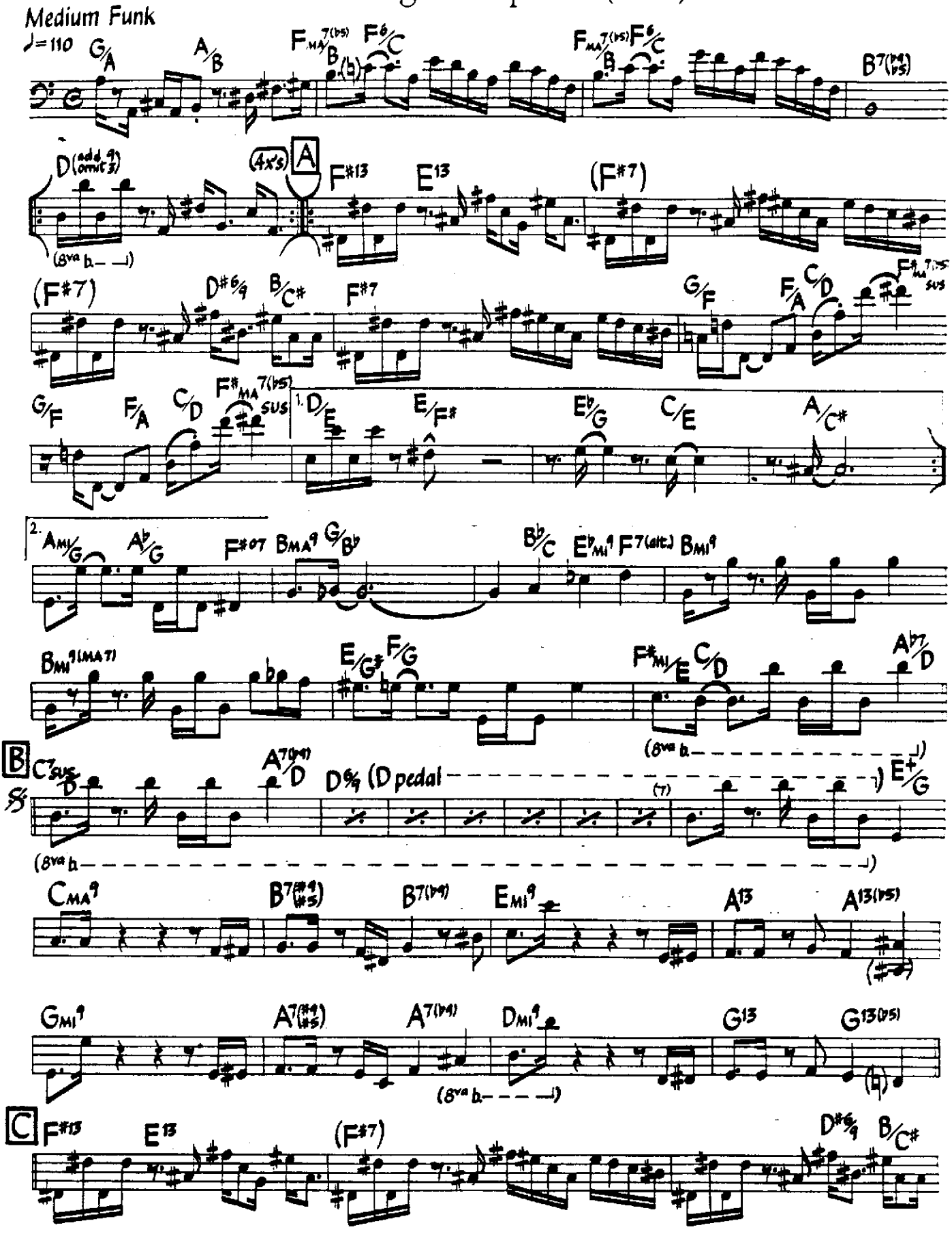
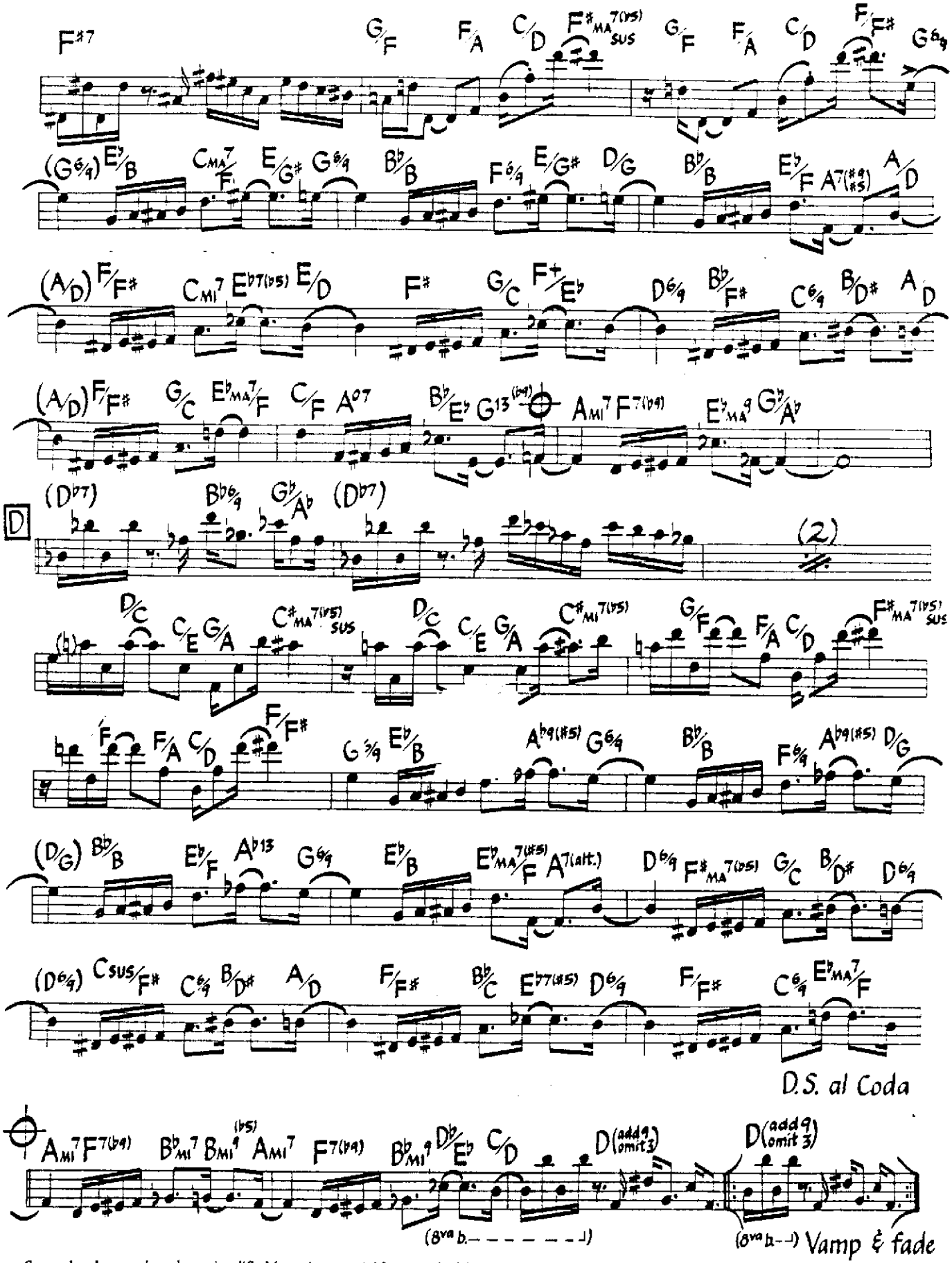


Some chord names have been simplified (see piano part).

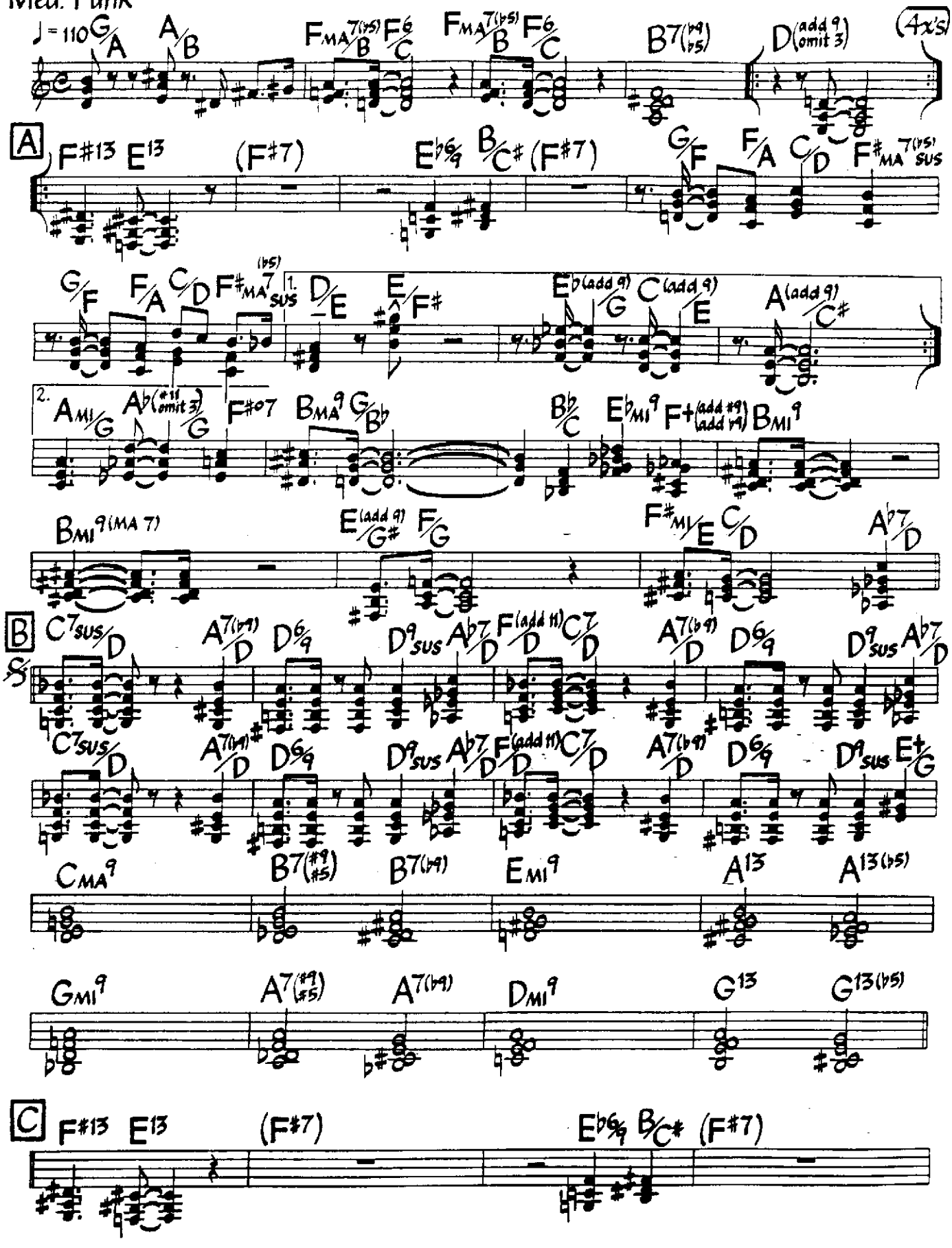
Endangered Species (Bass)

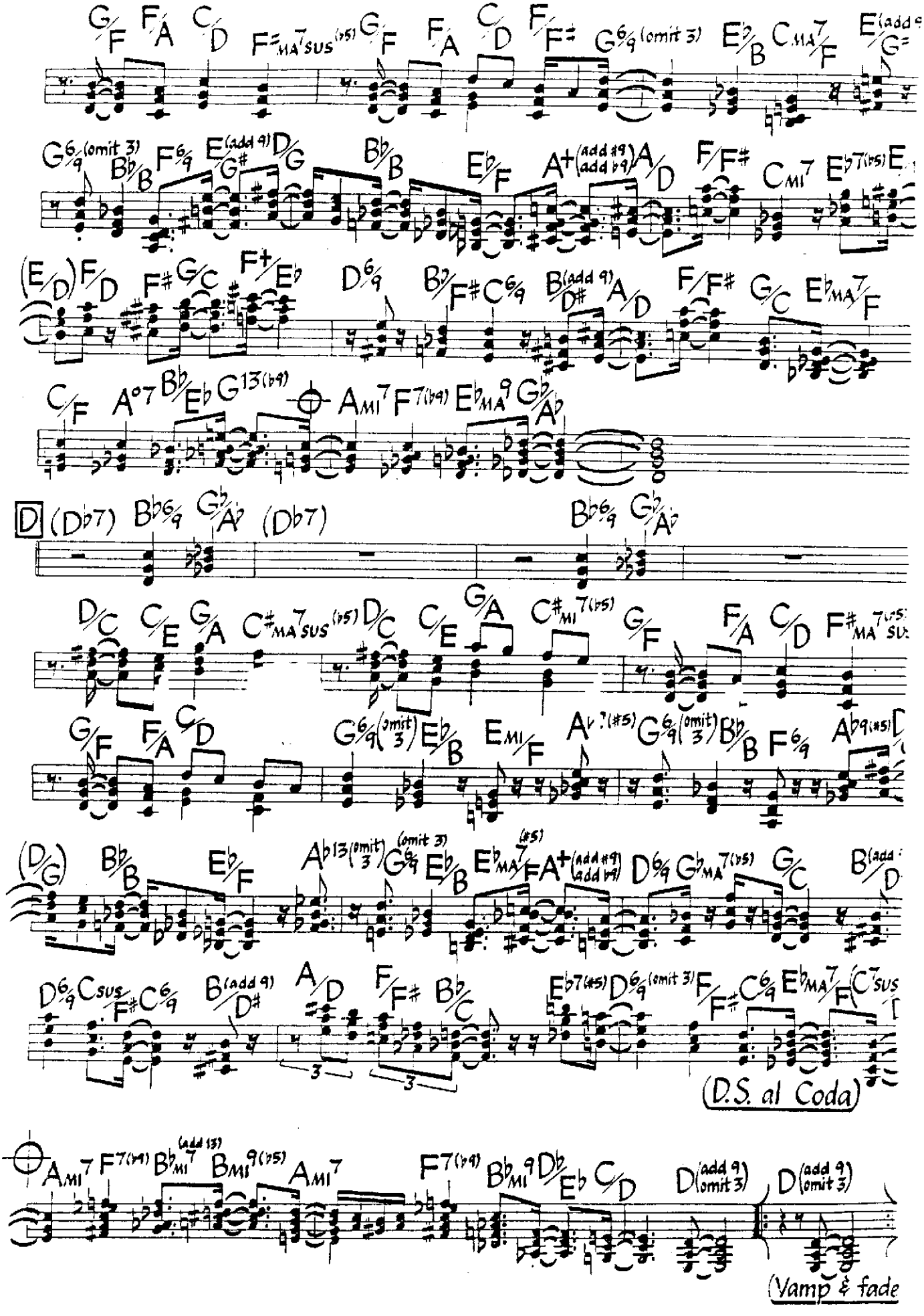




Some chord names have been simplified (see piano part). Notes marked 8vab. are played one octave lower on recording (although lower than normal bass range).

Endangered Species (Keyboard)

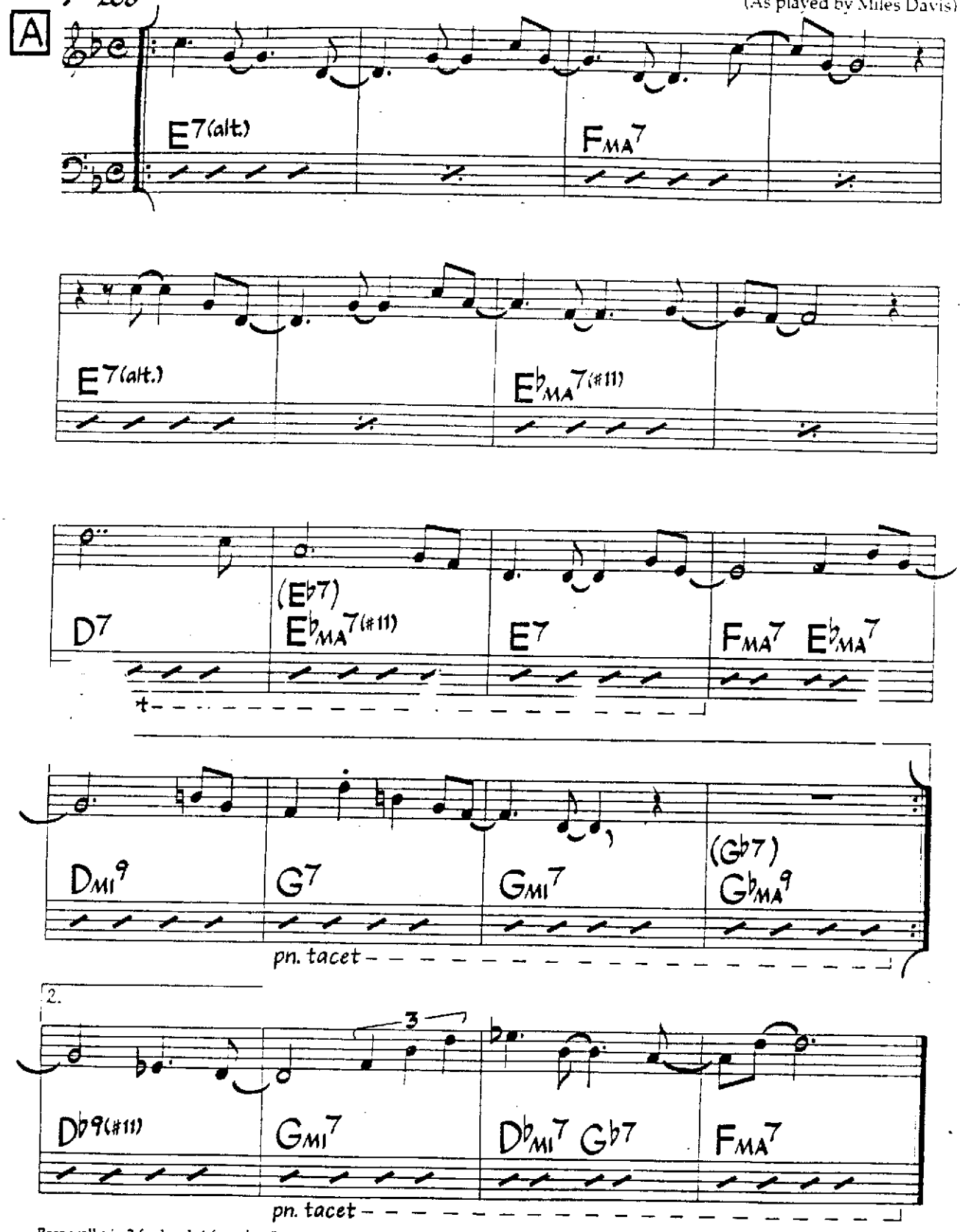



D
(D.S. al Coda)
(Vamp & fade

E.S.P.

Wayne Shorter
(As played by Miles Davis)

Fast Swing
♩ = 268



Bass walks in 2 for head, 4 for solos. "pn. tacet" sections are observed during the head only.

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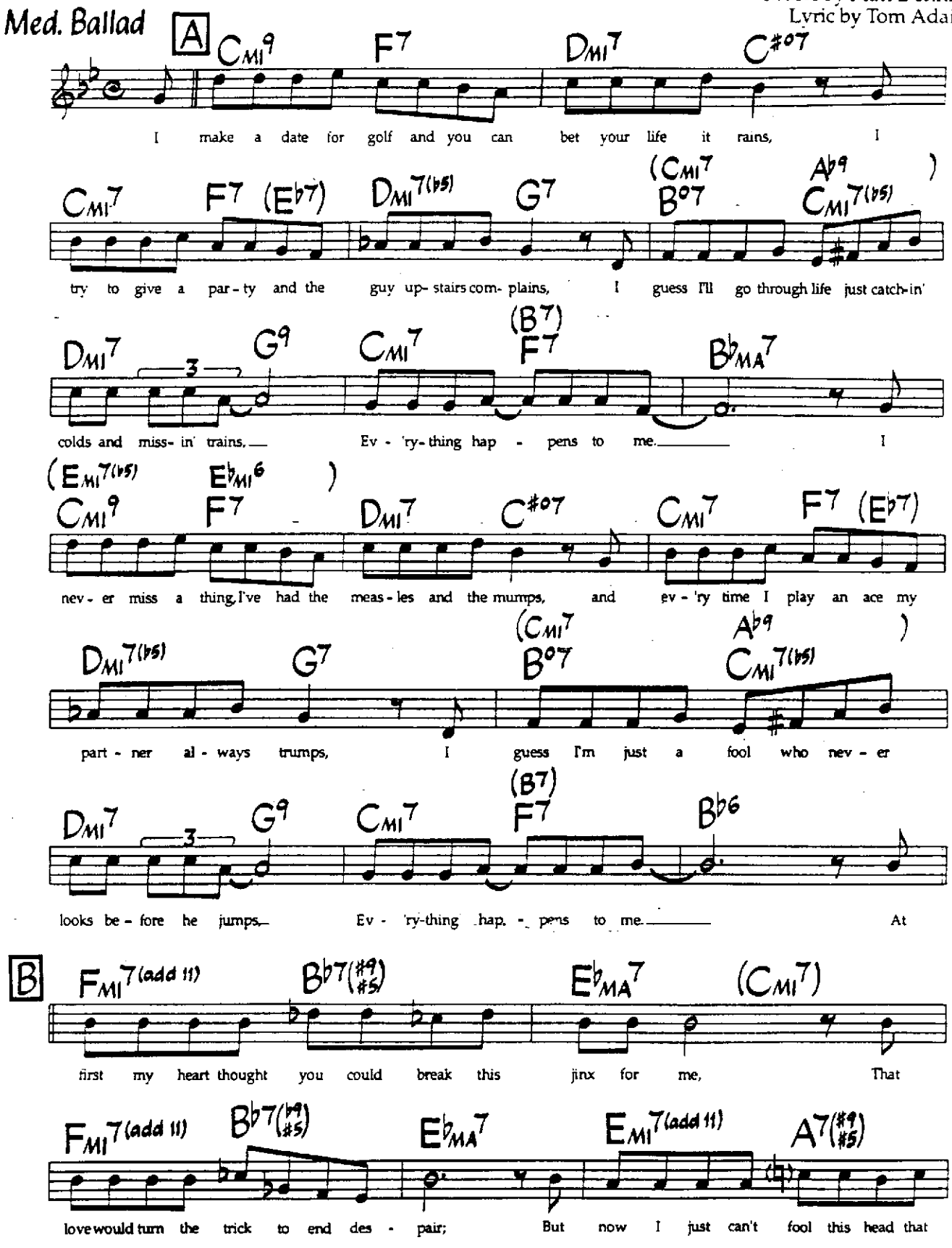
Everything Happens To Me

Music by Matt Dennis
Lyric by Tom Adair

Med. Ballad



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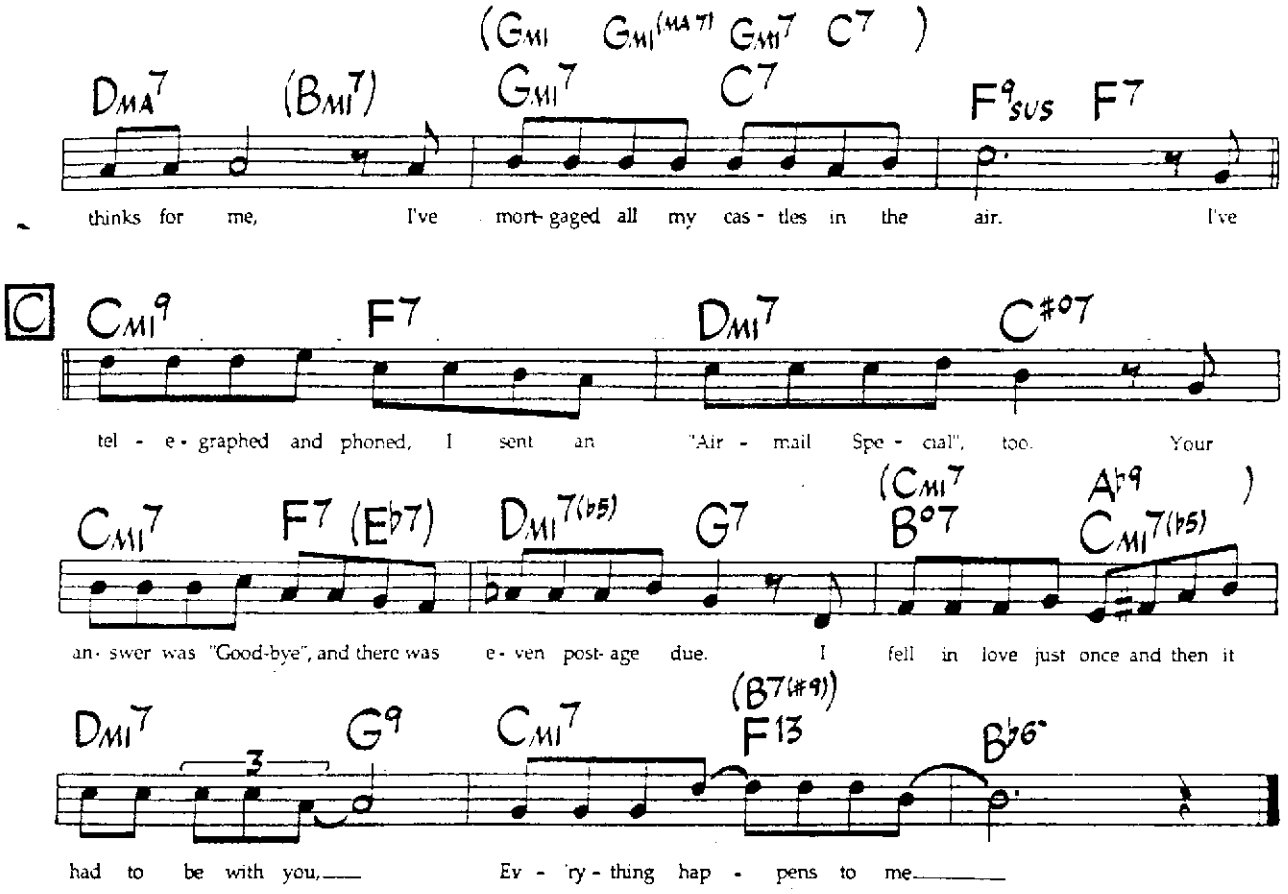
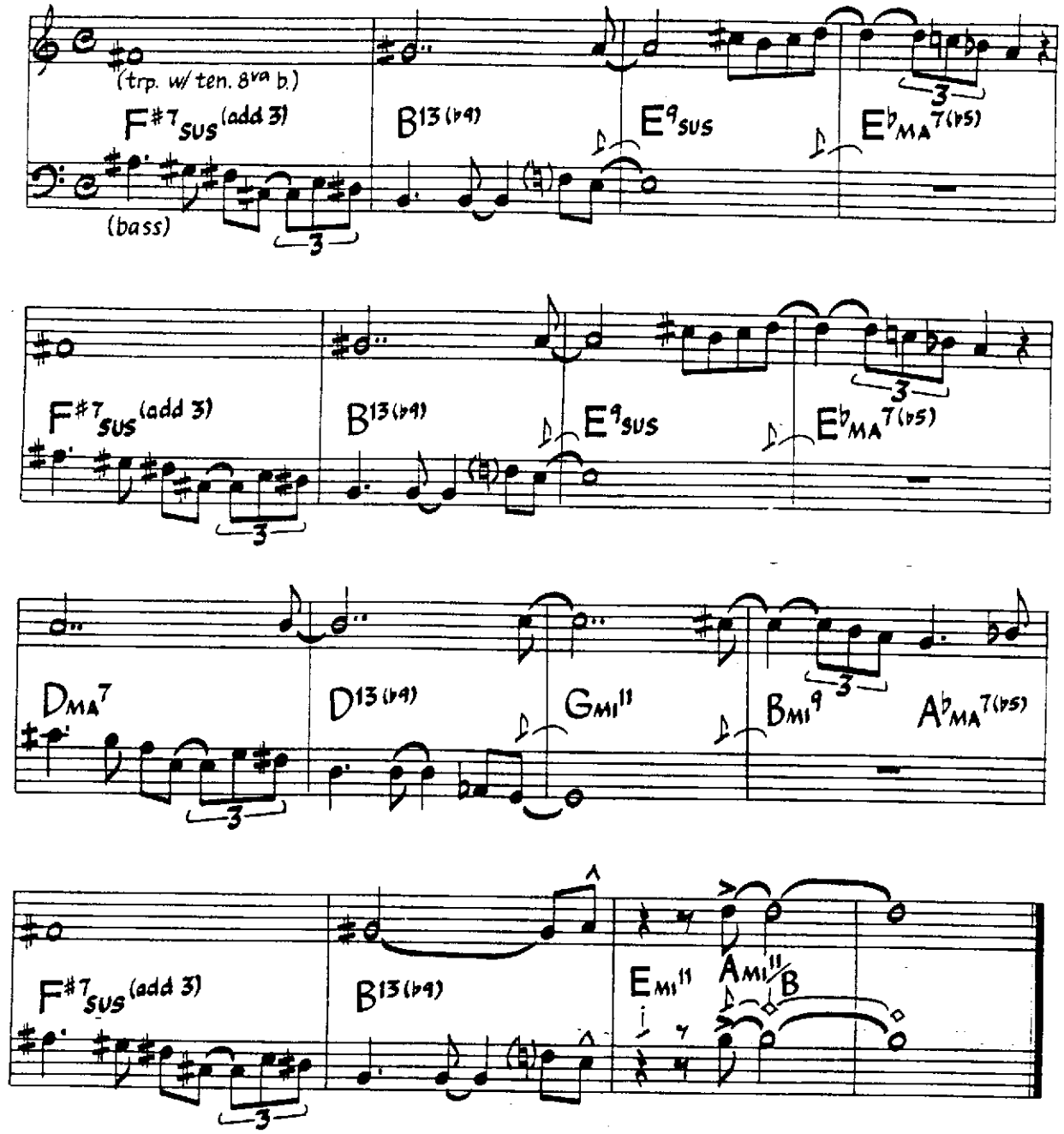

(Gmi Gmi(MA7) Gmi7 C7)
DMA7 (BMI7) GMI7 C7 F9SUS F7
thinks for me, I've mort- gaged all my cas - tles in the air. I've
C CMI9 F7 DMI7 C#07
tel - e - graphed and phoned, I sent an "Air - mail Spe - cial", too. Your
CMI7 F7 (Eb7) DMI7(b5) G7 (CMI7 B07 Ab9) CMI7(b5)
an - swer was "Good-bye", and there was e - ven post- age due. I fell in love just once and then it
DMI7 G9 CMI7 (B7(#9)) F13 Bb6
had to be with you, Ev - 'ry - thing hap - pens to me

Fall

Medium Ballad
(with triplet undercurrent)
♩ = 82

Wayne Shorter
(As played by Miles Davis)



Bass has melody; it is played with great variation. Treble line continues underneath solos.

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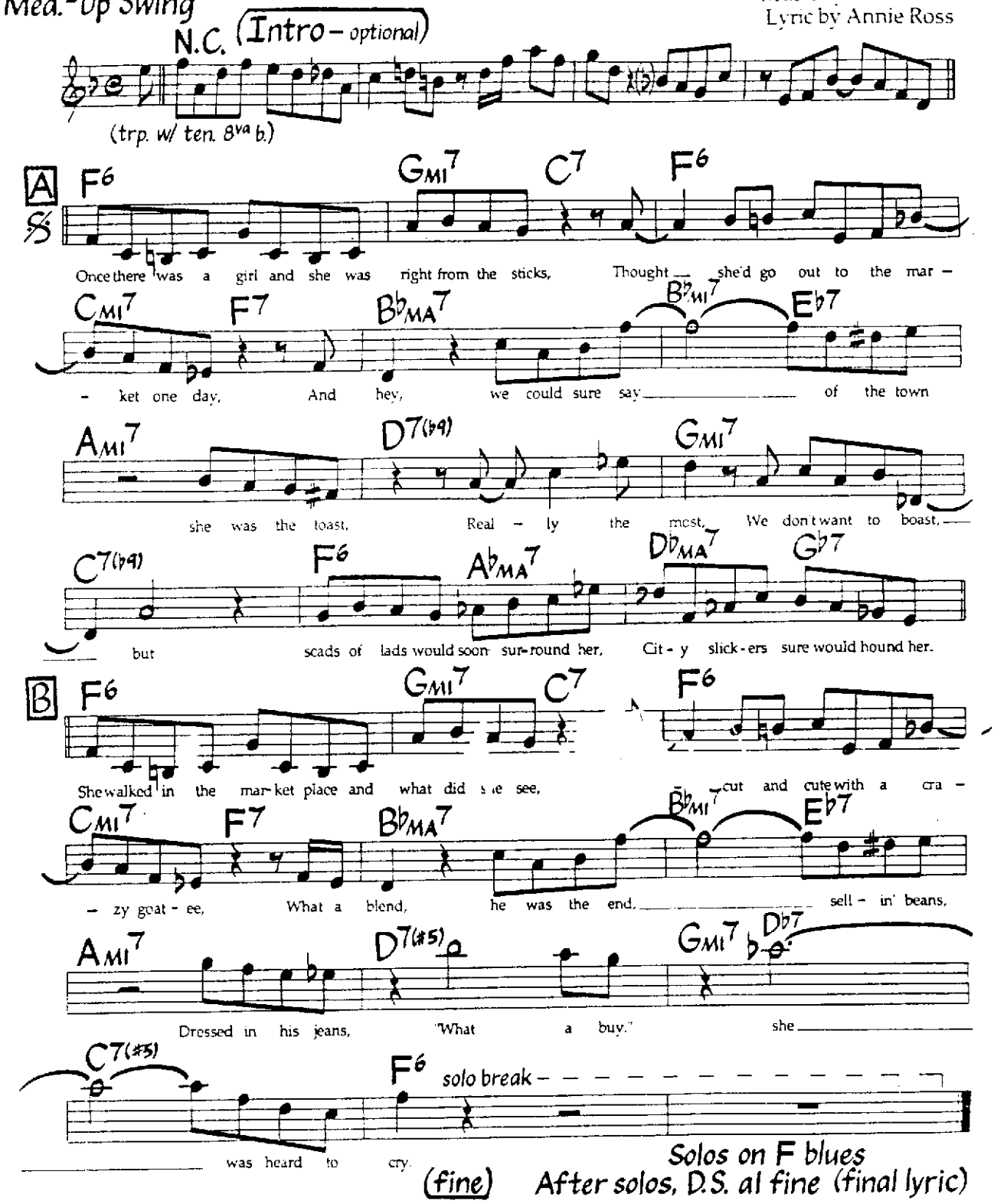
Farmer's Market

Music by Art Farmer
Lyric by Annie Ross



LYRIC FOR FINAL HEAD
Once there was a drummer who was straight from New York,
Tourin' the country with Wardell Gray
And hey, we could sure say of the drums, he was the toast,
Really the most, We don't wanna boast, but
All the crazy chicks would hound him, all the swingin' bands would sound him.
Then one day he saw the one that made his head whirl,
He met and married the same little girl,
What a blend, they are the end, they're real cool, house with a pool,
Crazy scenes, blame it on the beans.'

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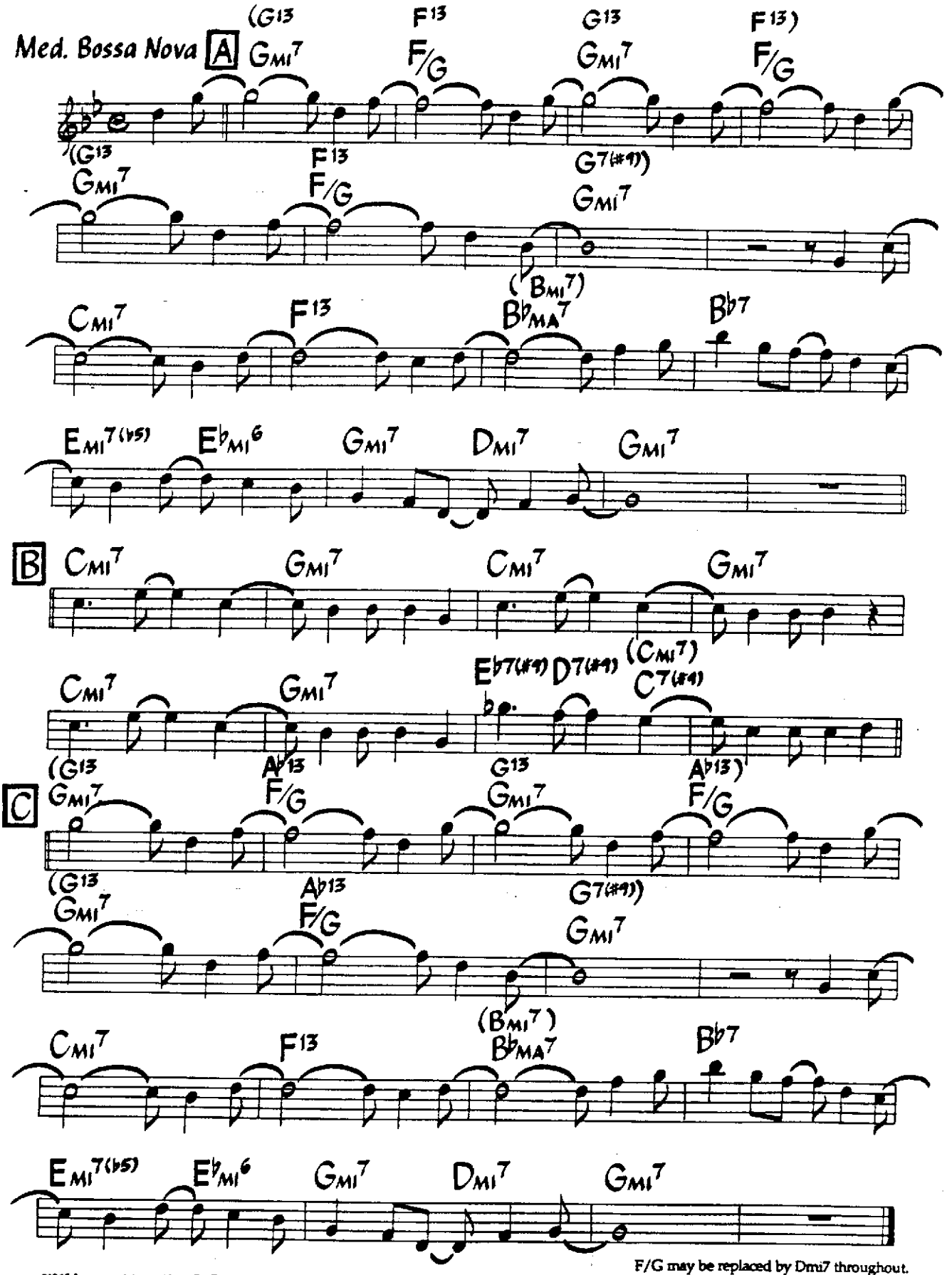
Favela

Antonio Carlos Jobim



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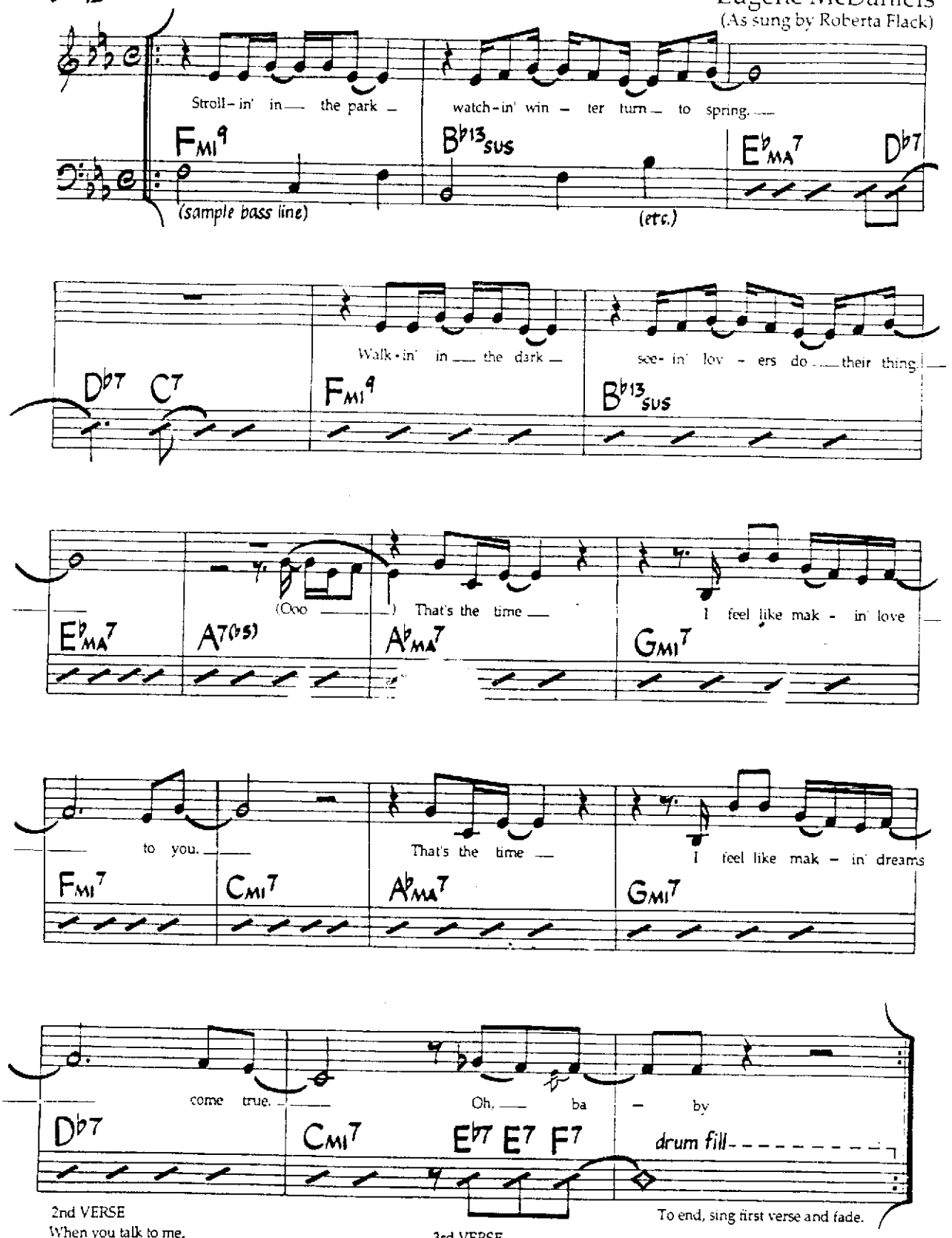
F/G may be replaced by Dmi7 throughout.

Feel Like Makin' Love

Medium Latin/Rock
♩ = 92

Eugene McDaniels
(As sung by Roberta Flack)



2nd VERSE
When you talk to me,
When you're moanin' sweet and low.
When you're touchin' me,
And my feelings start to show. That's the time.....(etc.)

3rd VERSE
In a restaurant, holding hands by candlelight.
When I'm touchin' you, wanting you with all my might.
That's the time...(etc.)

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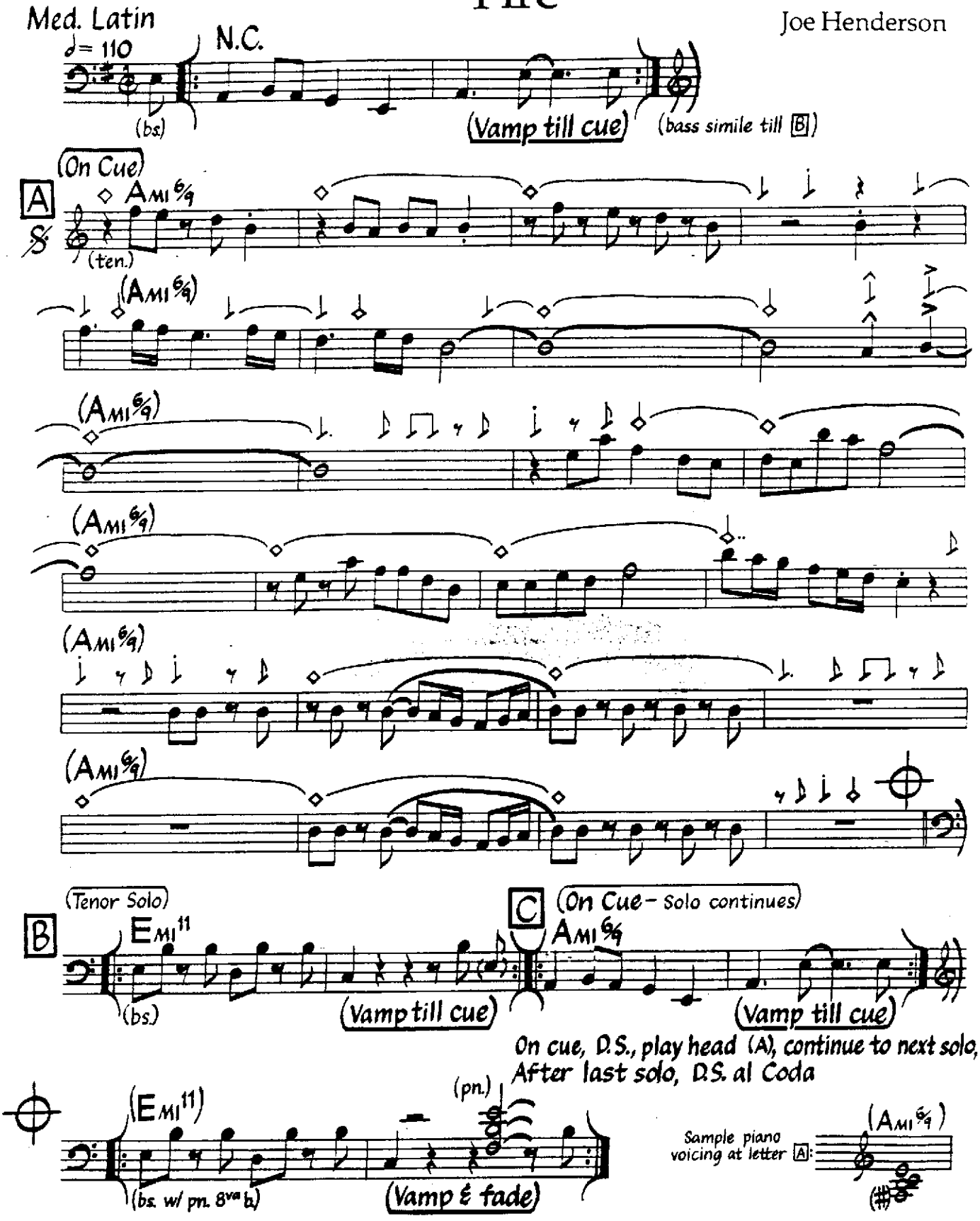
Fire

Joe Henderson



Piano comp figure at letter A is suggested only. Vamp at letter B is long, vamp at letter C much shorter.
Tenor sounds one octave lower than written. Melody may be doubled by other instruments.

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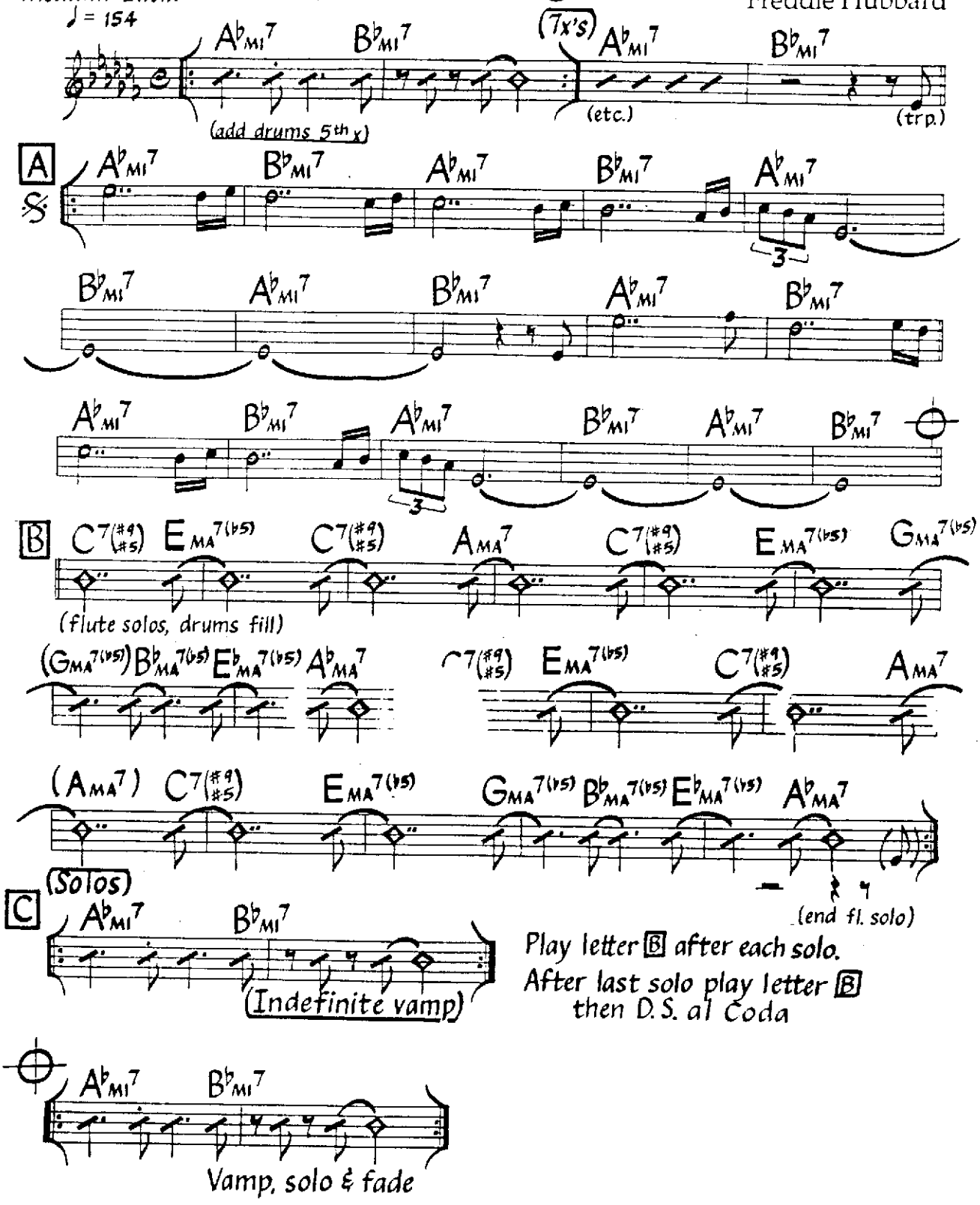
First Light

Freddie Hubbard

Medium Latin
♩ = 154



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Medium-Up Funky Latin

♩= 174 (Intro)

Foolkiller

Mose Allison

E♭7 A♭7

(piano solo)

E♭7 B♭7 E♭7 1. 2. E♭7

I was

A E♭7

walk - in' down a back street just the oth - er night, I got a fun - ny feel in' that

E♭7

things weren't right, I heard some heav - y foot - steps right be - hind, and I

E♭7 break A7(b5) A♭7

know it was - n't just in my mind. The fool - kil - ler's com - in',

E♭7 A♭7

get - tin' clos - er ev - 'ry day. Oh, yes the fool - kil - ler's com - in',

A♭7 F7 break B♭7 E♭7 1. E♭7 B♭7

I got to try to make my get - a - way. pn. fill 2.I've been

B 2. E♭7 A♭7 B♭7

(pn. solo)

A♭7 B♭7 E♭7 B♭7

D. C. al 2nd ending al Coda (sing 3rd verse)

E♭7 B♭7 E♭7

pn. fill

Melody varies with each verse. The word 'fool' can be held longer than notated.

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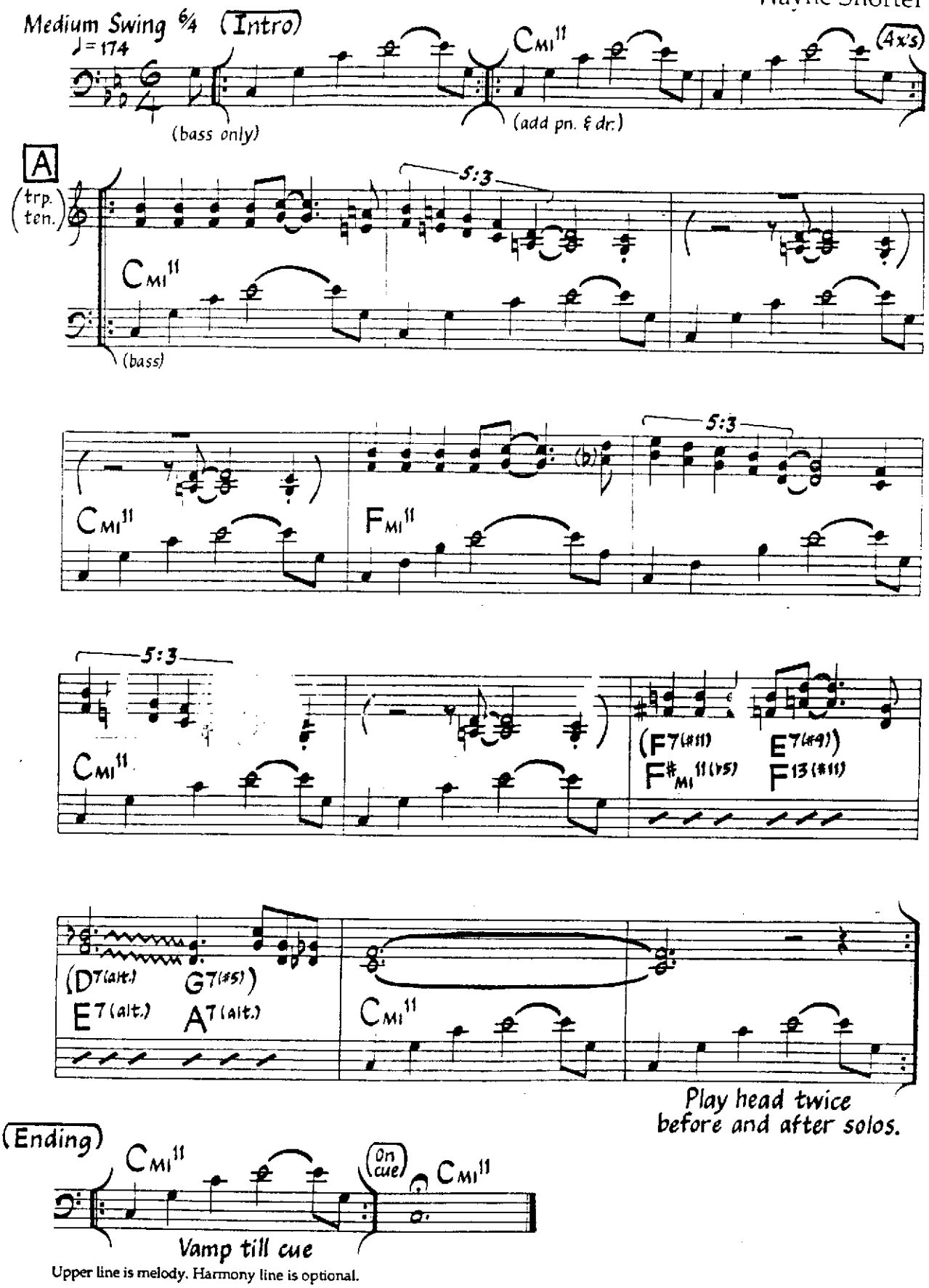
2nd VERSE
(I've been) livin' in this country eight years,
Scrapin' and a scrappin' for that dollar bill.
Eight million people livin' on the make,
Waitin' for that one big break.
The foolkiller's comin', I do believe it's true.
Well, the foolkiller's comin',
I think he's got his eye on me and you.

3RD VERSE
(If you've) never been a fool then you don't have to worry;
You know you have, better get in a hurry.
Just to be on the safe side, get yourself a place to hide.
'Cause the foolkiller's comin', gettin' closer every day.
The foolkiller's comin', I got to try to make my getaway.

Footprints

Wayne Shorter



Upper line is melody. Harmony line is optional.

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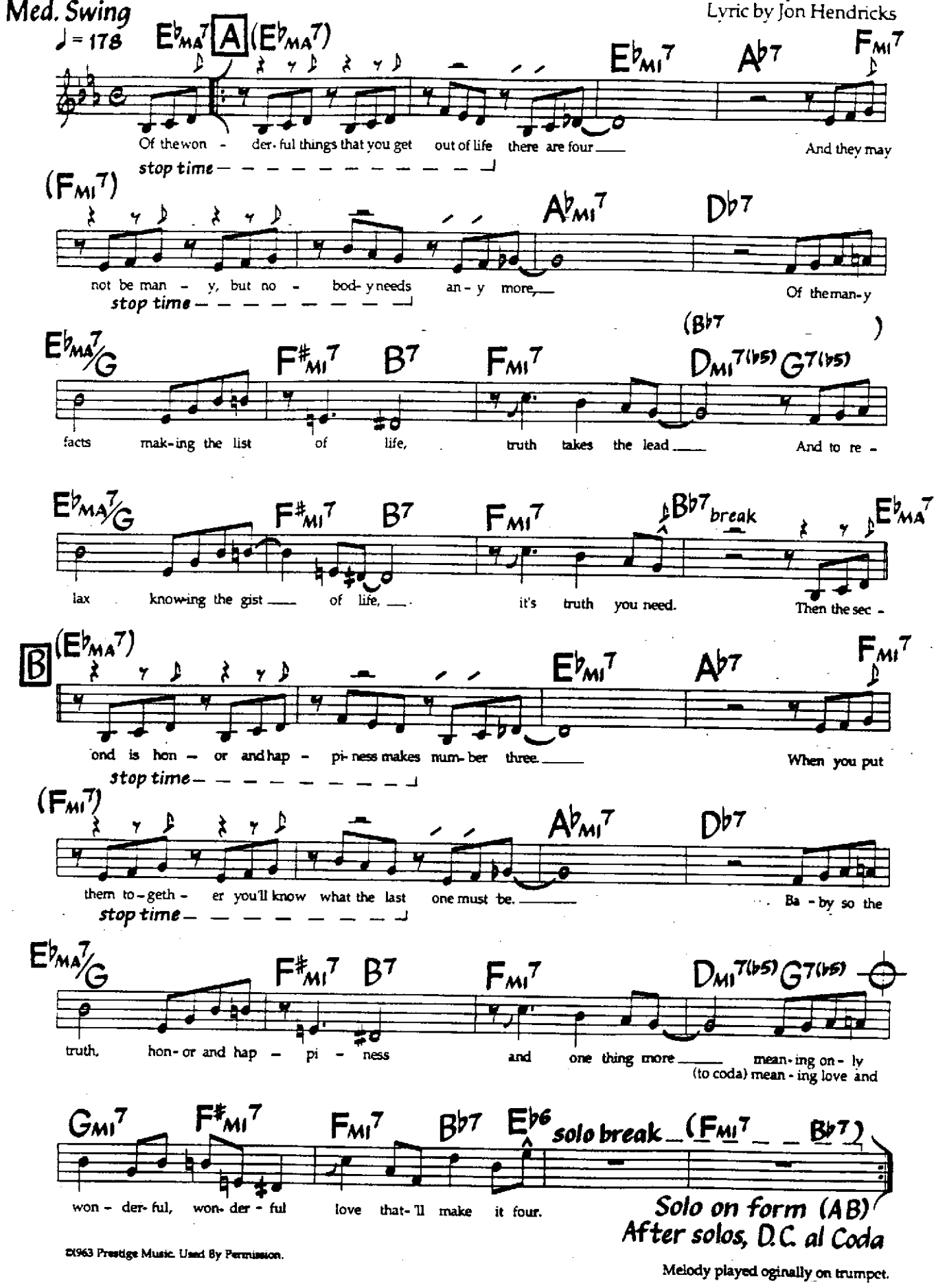
Four

Music by Miles Davis
Lyric by Jon Hendricks



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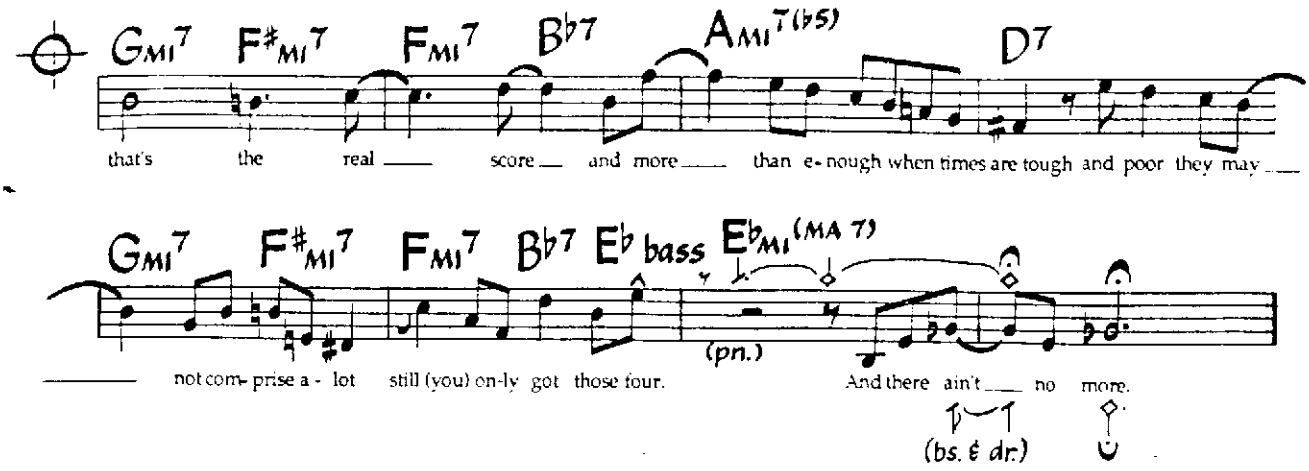
Melody played oginally on trumpet.

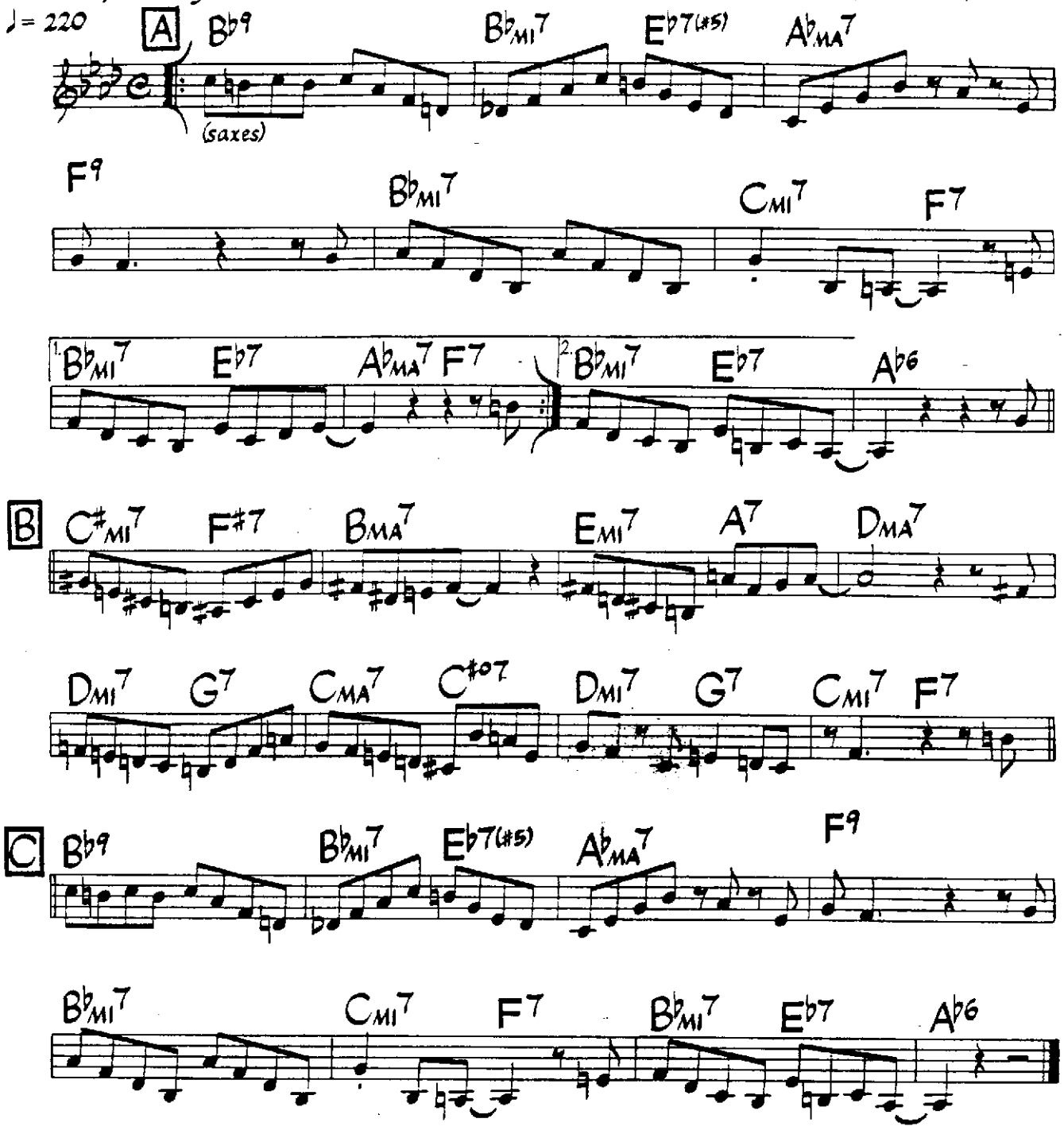


Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

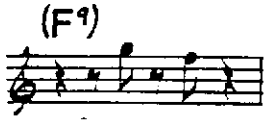
Four Brothers

Jimmy Giuffre
(As played by Woody Herman)

Med.-Up Swing
♩= 220



Brass kicks, bar 4 of A & C:



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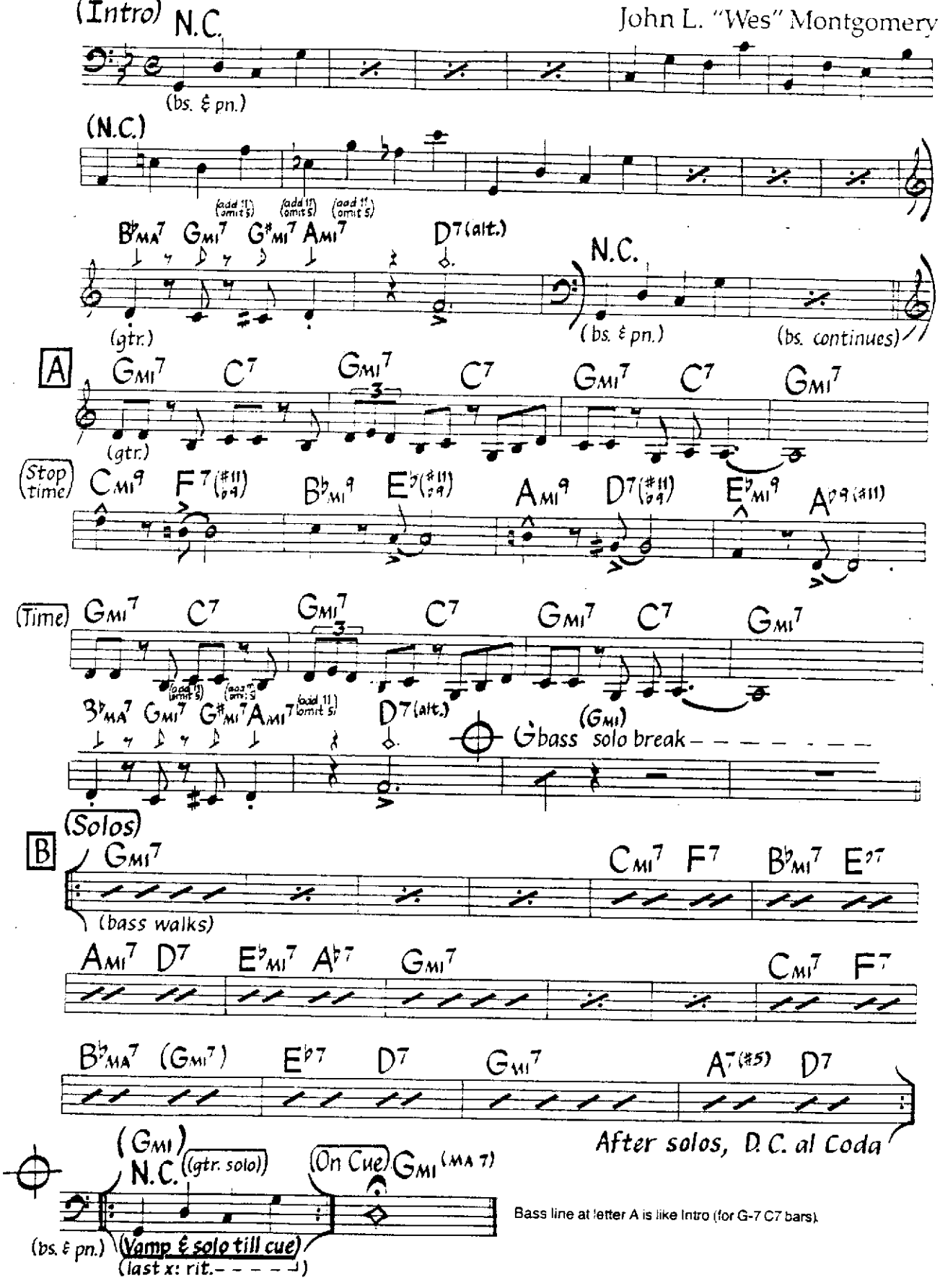
Four On Six

Medium-Up Swing ♩= 230

John L. "Wes" Montgomery



Bass line at letter A is like Intro (for G-7 C7 bars).

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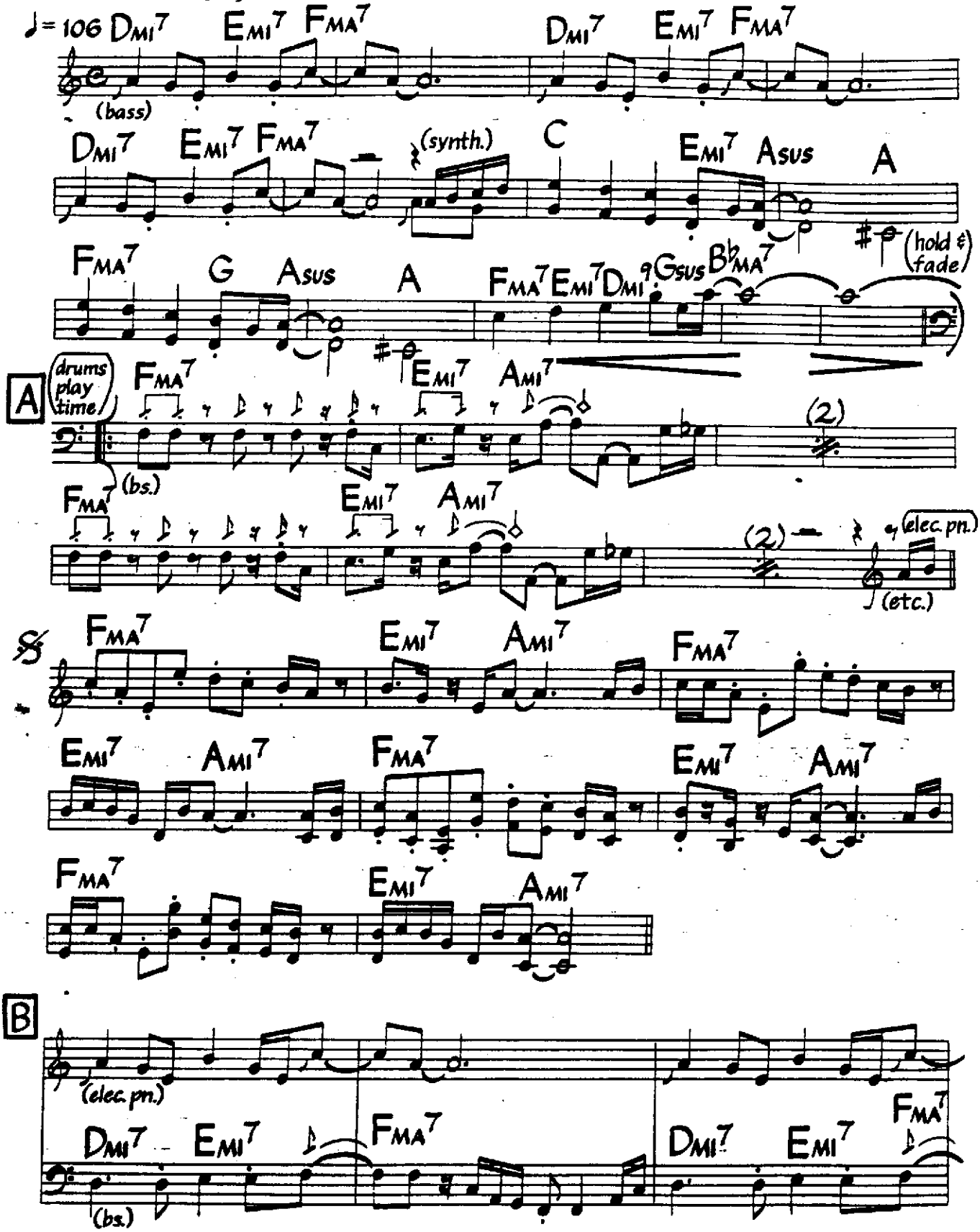
Friends And Strangers

William Jeffrey
(As played by Dave Grusin)

Med. Funk (very light drums)



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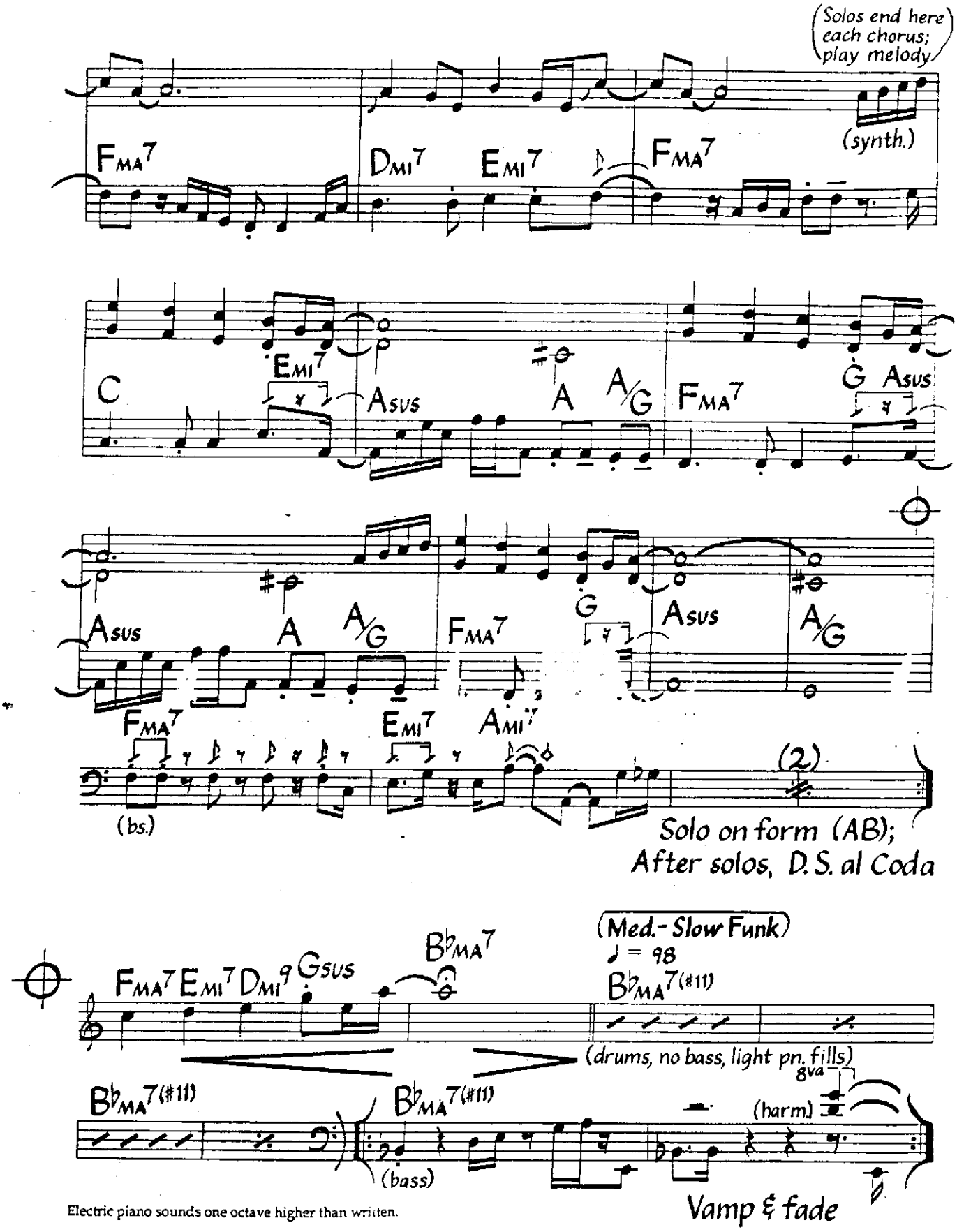


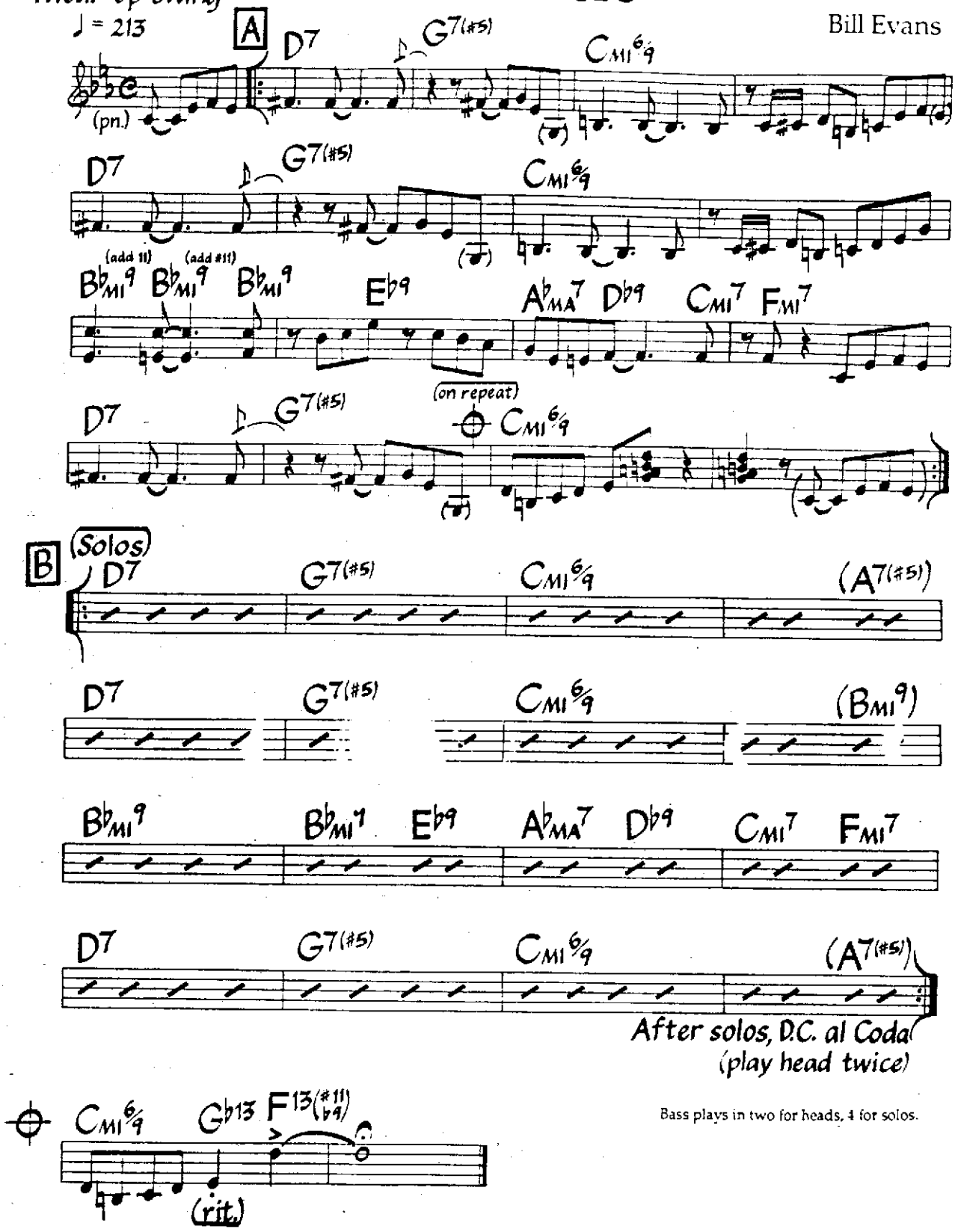
Electric piano sounds one octave higher than written.

Funkallero

Bill Evans

Med.-Up Swing

♩ = 213



Bass plays in two for heads, 4 for solos.

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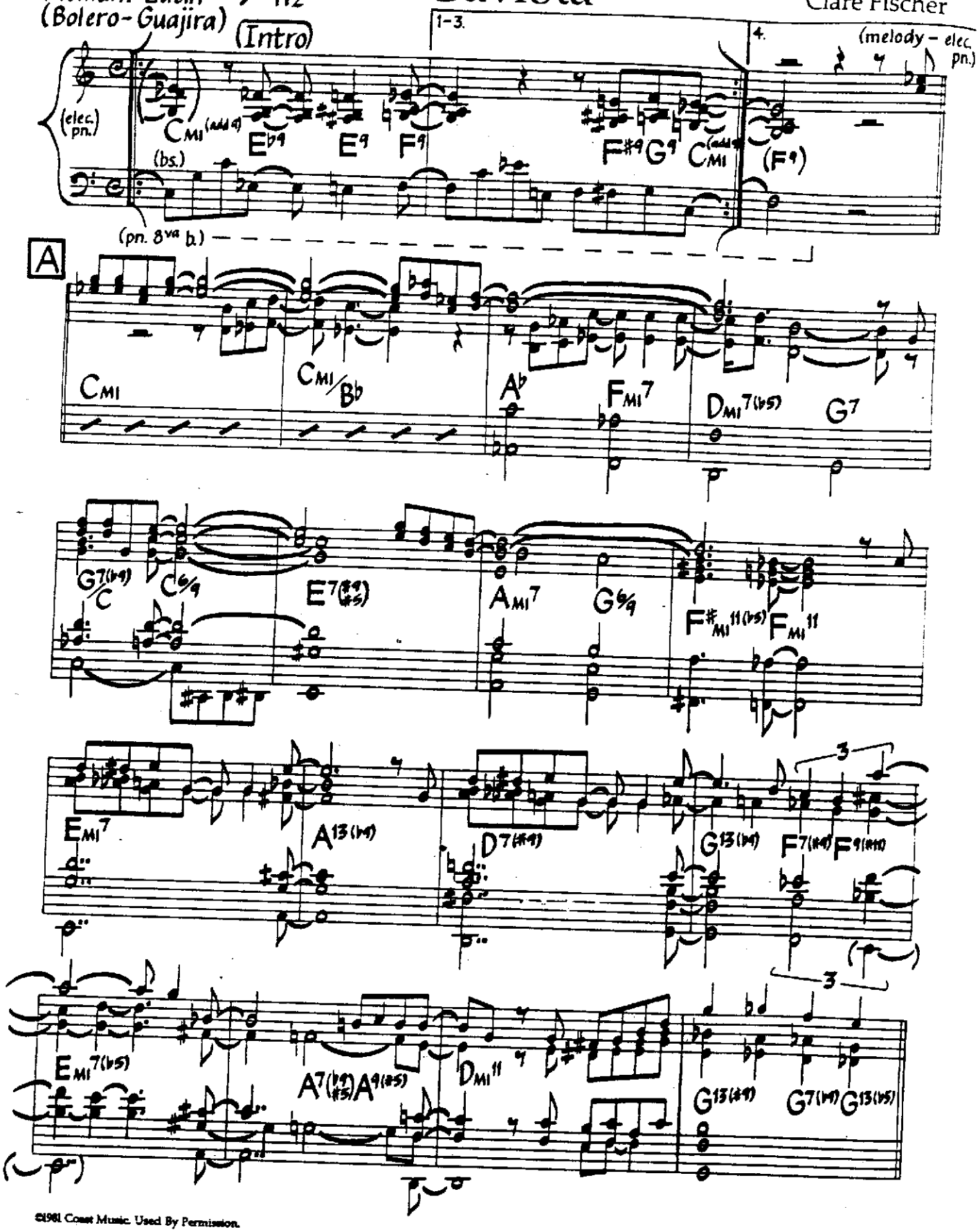
Gaviota

Clare Fischer

Medium Latin (Bolero-Guajira) ♩ = 112



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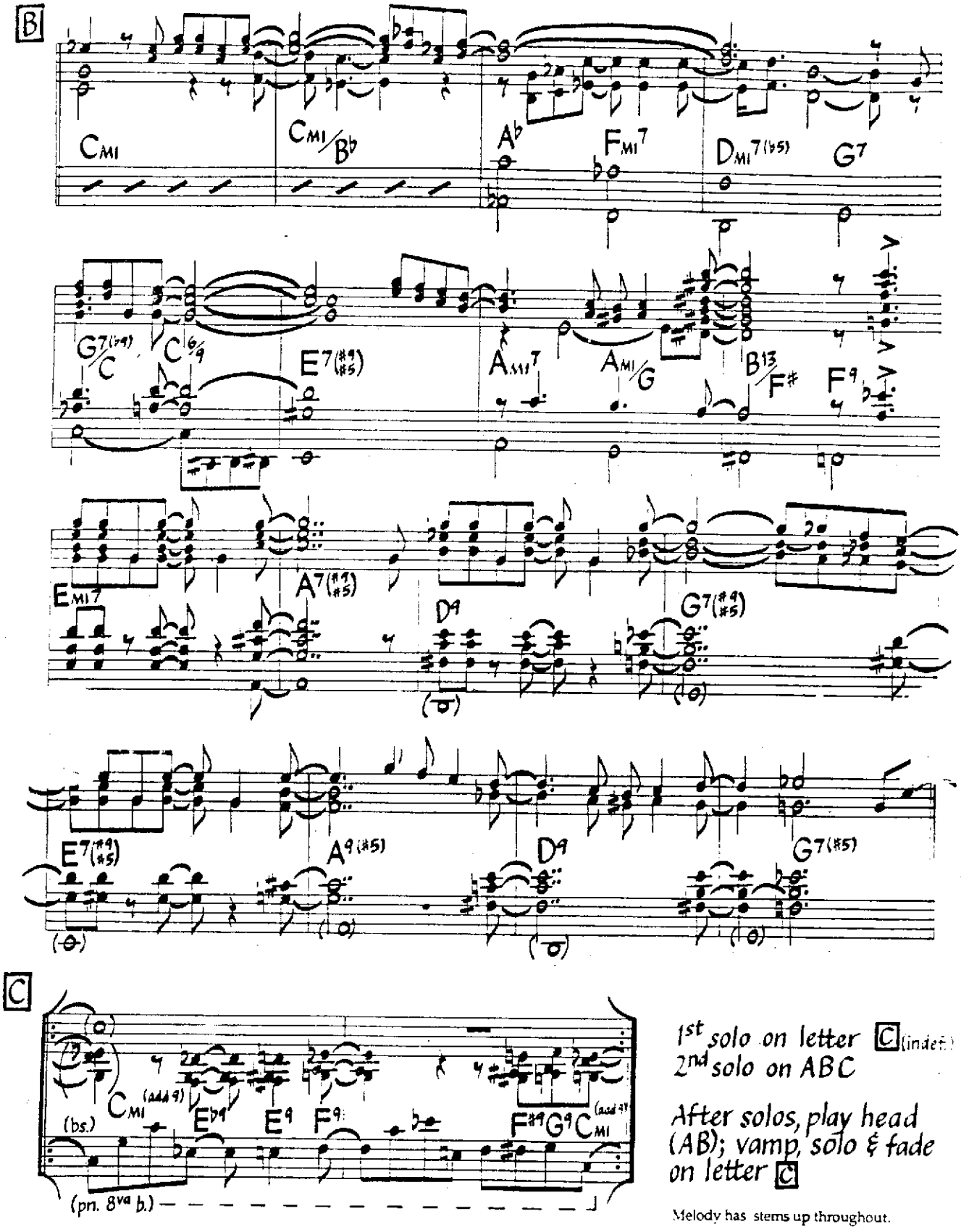


1st solo on letter C (indef.)
2nd solo on ABC

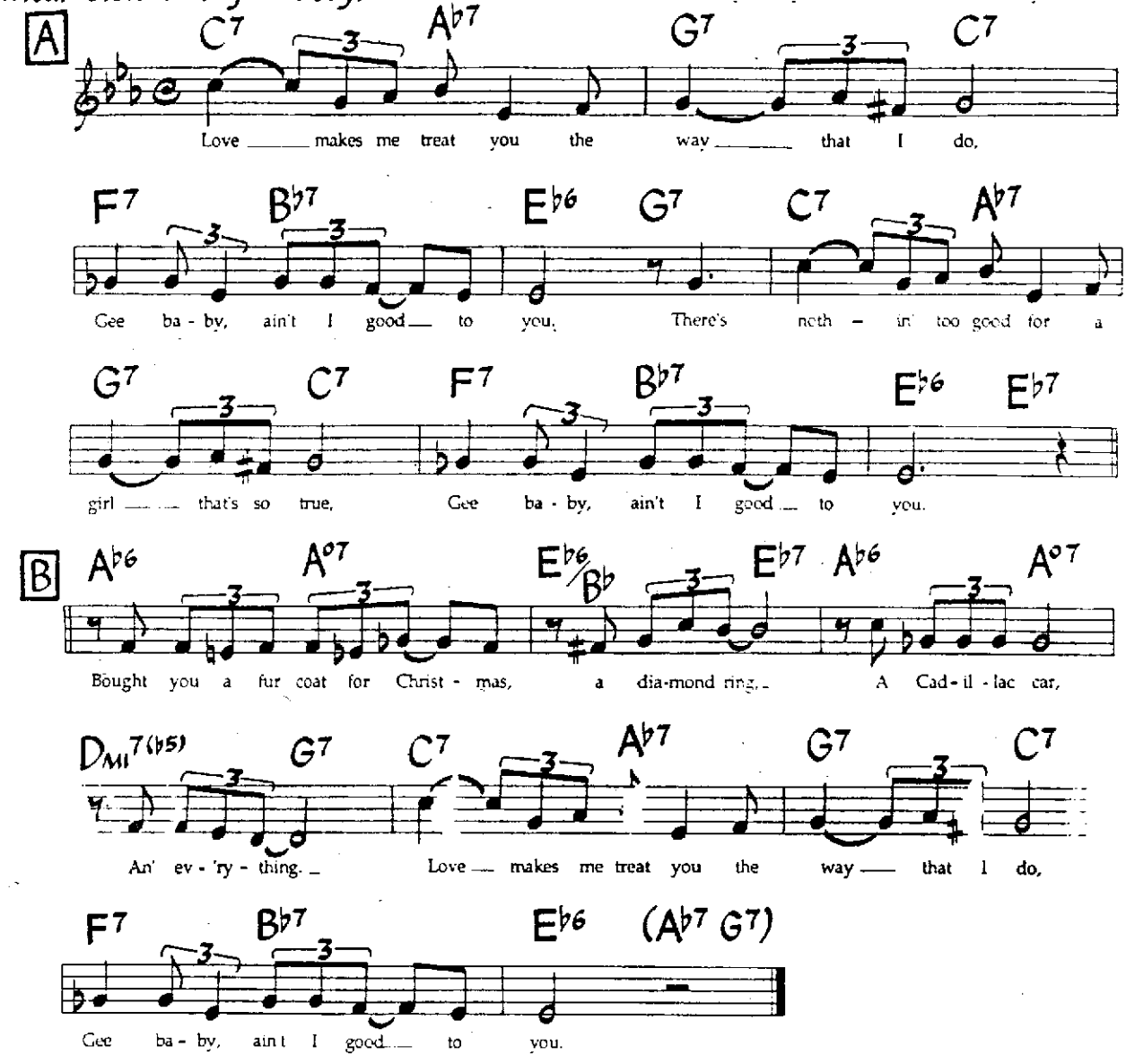
After solos, play head (AB); vamp, solo & fade on letter C

Melody has stems up throughout.

Gee Baby, Ain't I Good To You

Music by Don Redman
Lyric by Don Redman & Andy Razaf

Med.-Slow Swing (Bluesy)



Melody is freely interpreted, in a blues style.

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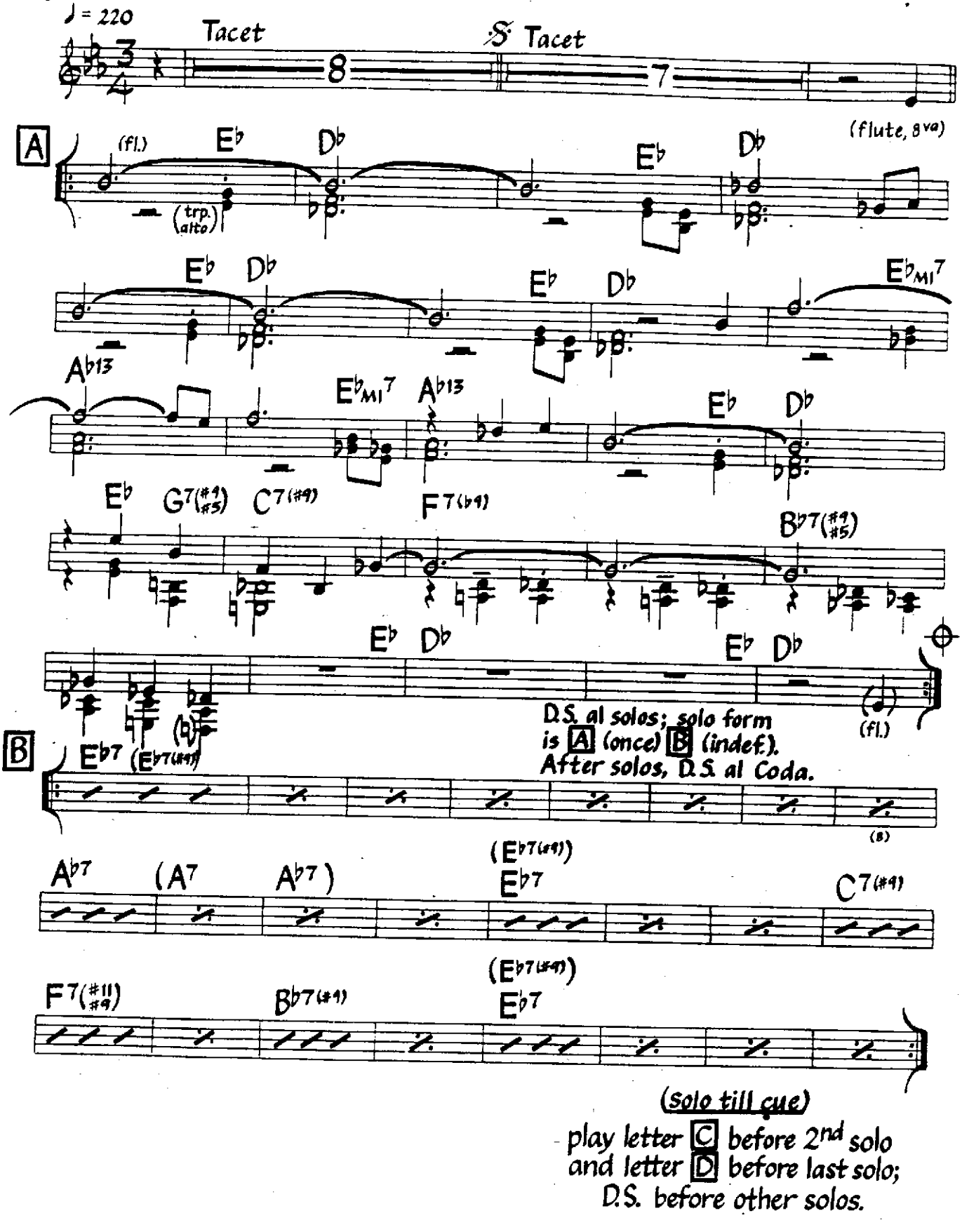
Gemini (Horn Parts)

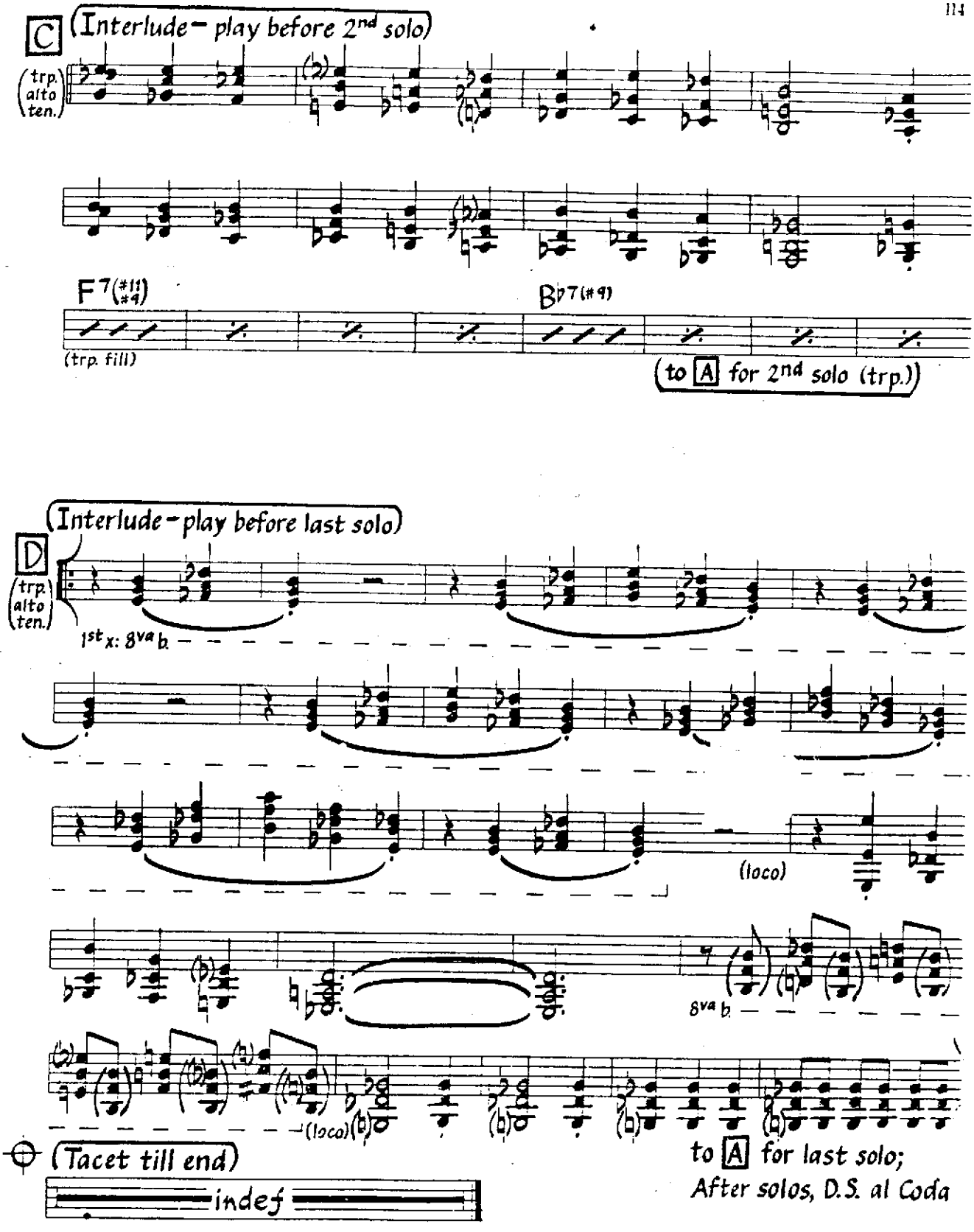
Bright Jazz Waltz

♩ = 220



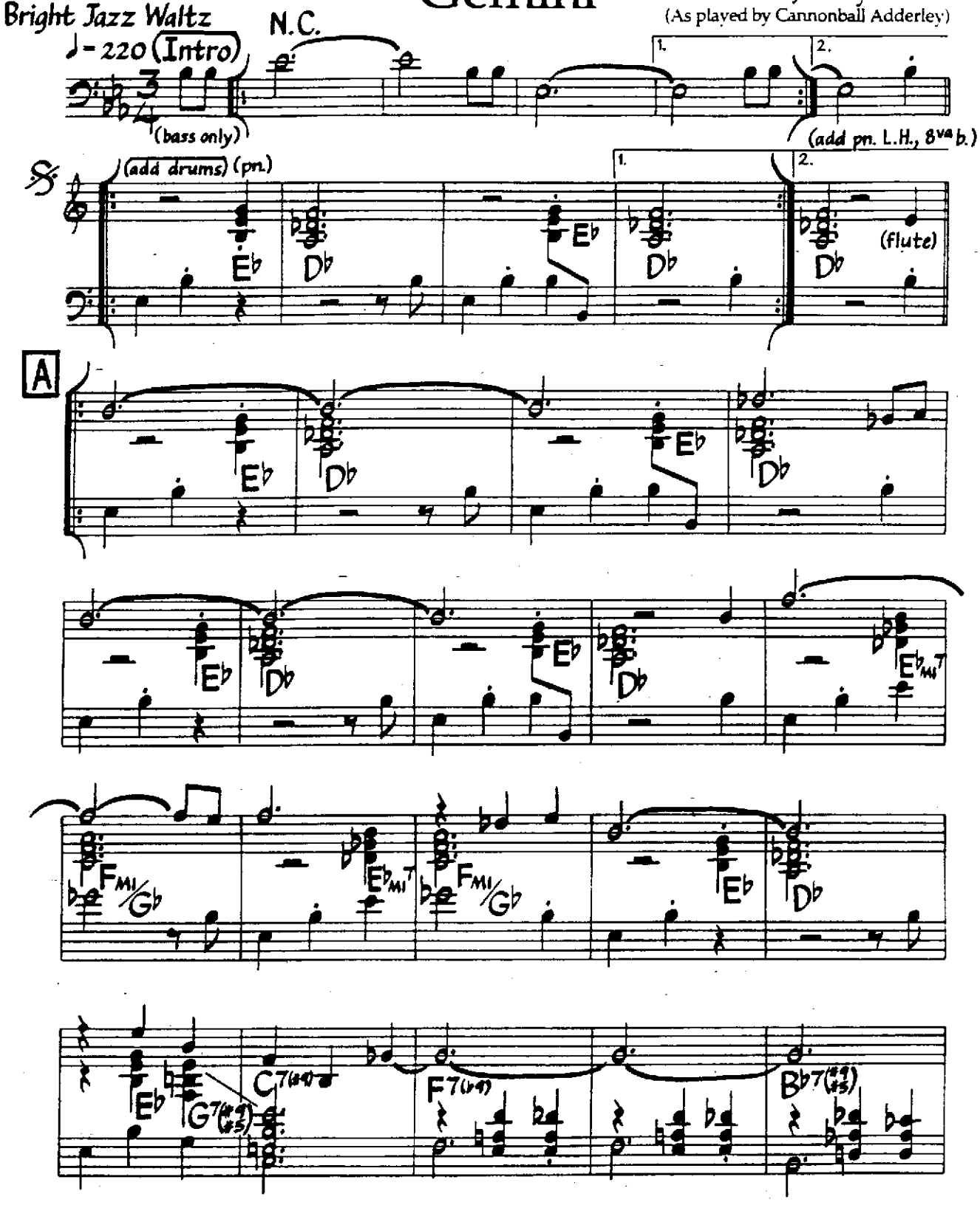
(solo till cue)

play letter C before 2nd solo
and letter D before last solo;
D.S. before other solos.


C
Interlude – play before 2nd solo
trp.
alto
ten.
F7(#11 #4)
B♭7(#9)
(trp. fill)
to A for 2nd solo (trp.)
Interlude – play before last solo
D
trp.
alto
ten.
1st x: 8va b
(loco)
8va b
(loco)
Tacet till end
indef
to A for last solo;
After solos, D.S. al Coda

Gemini

Jimmy Heath
(As played by Cannonball Adderley)



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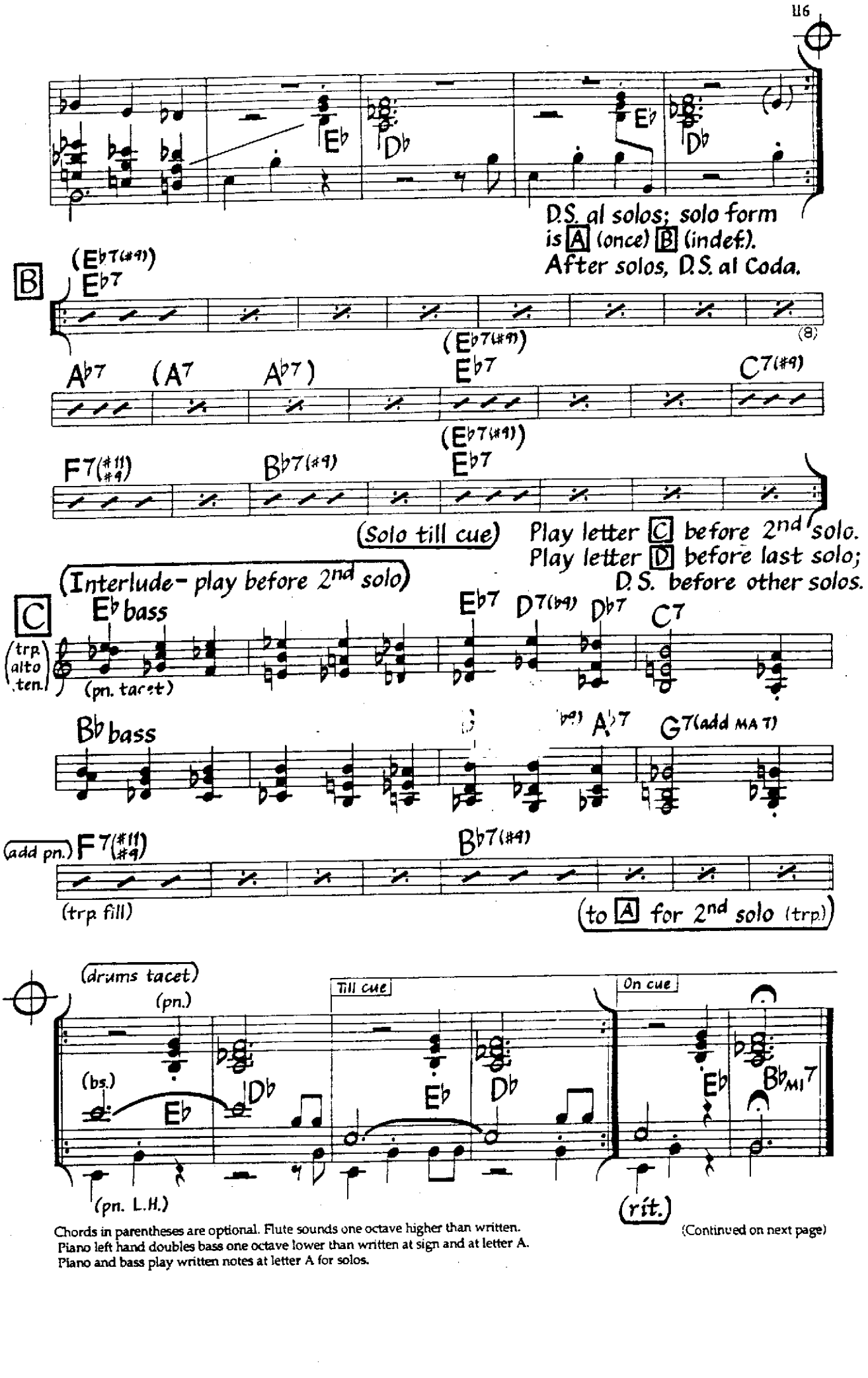
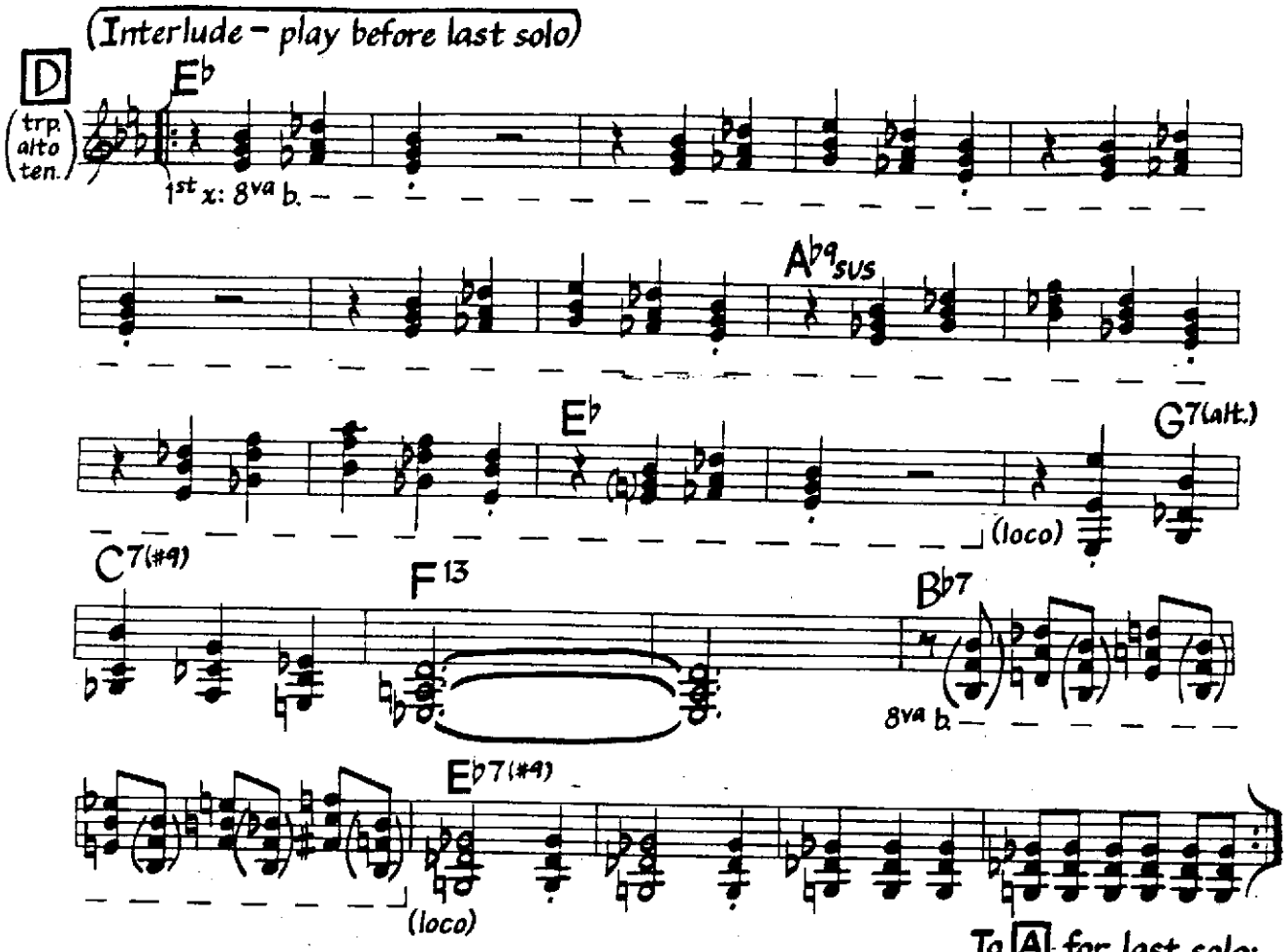


Chords in parentheses are optional. Flute sounds one octave higher than written.
Piano left hand doubles bass one octave lower than written at sign and at letter A.
Piano and bass play written notes at letter A for solos.

(Continued on next page)

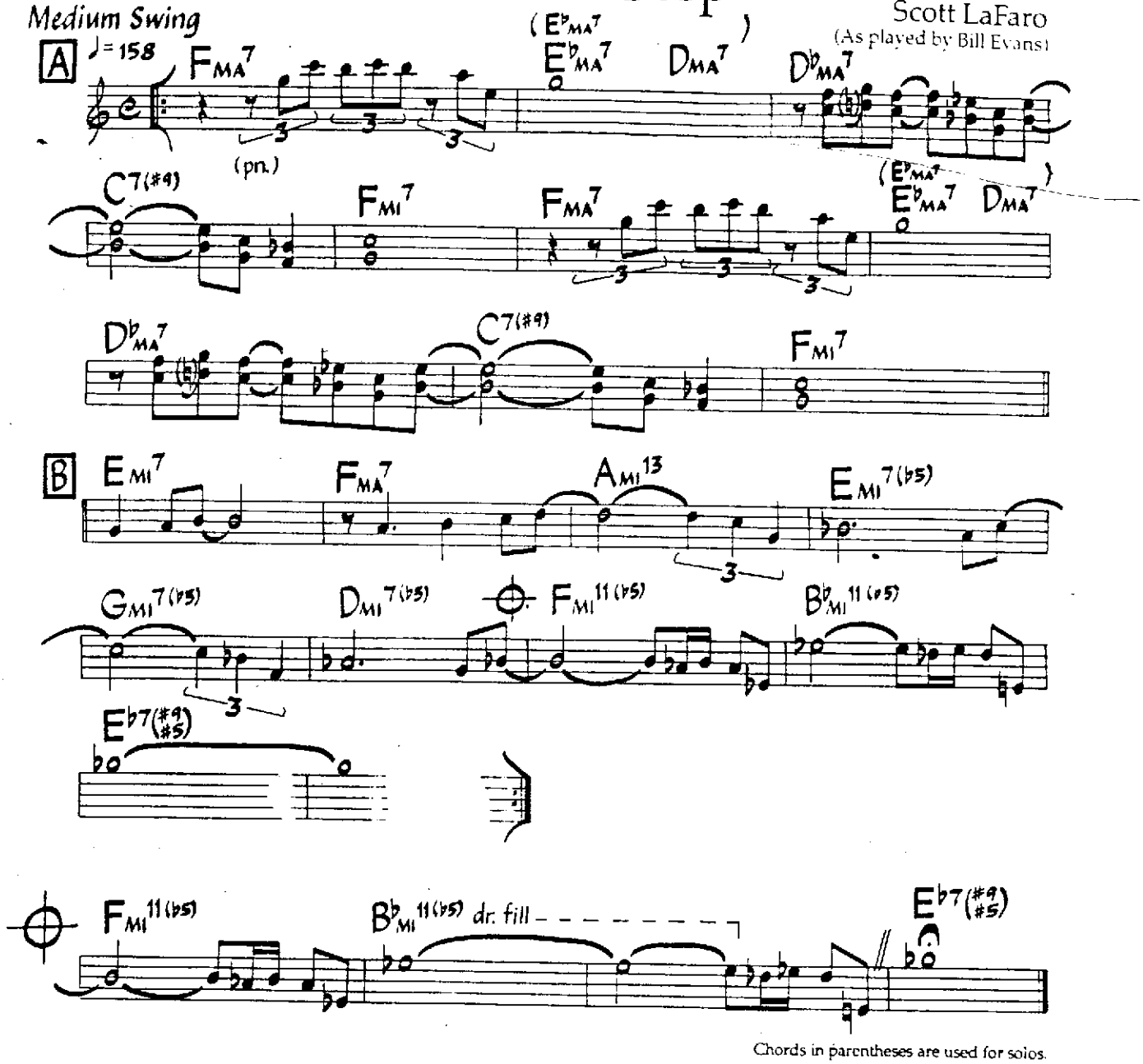


Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version.

Gloria's Step

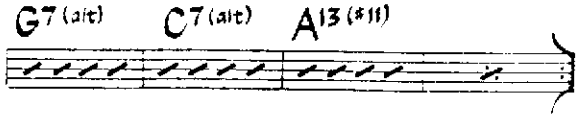
Medium Swing

Scott LaFaro
(As played by Bill Evans)



Chords in parentheses are used for solos.

last 4 bars of tune
may also be played:



(These differ from the given changes only by the root being played.)

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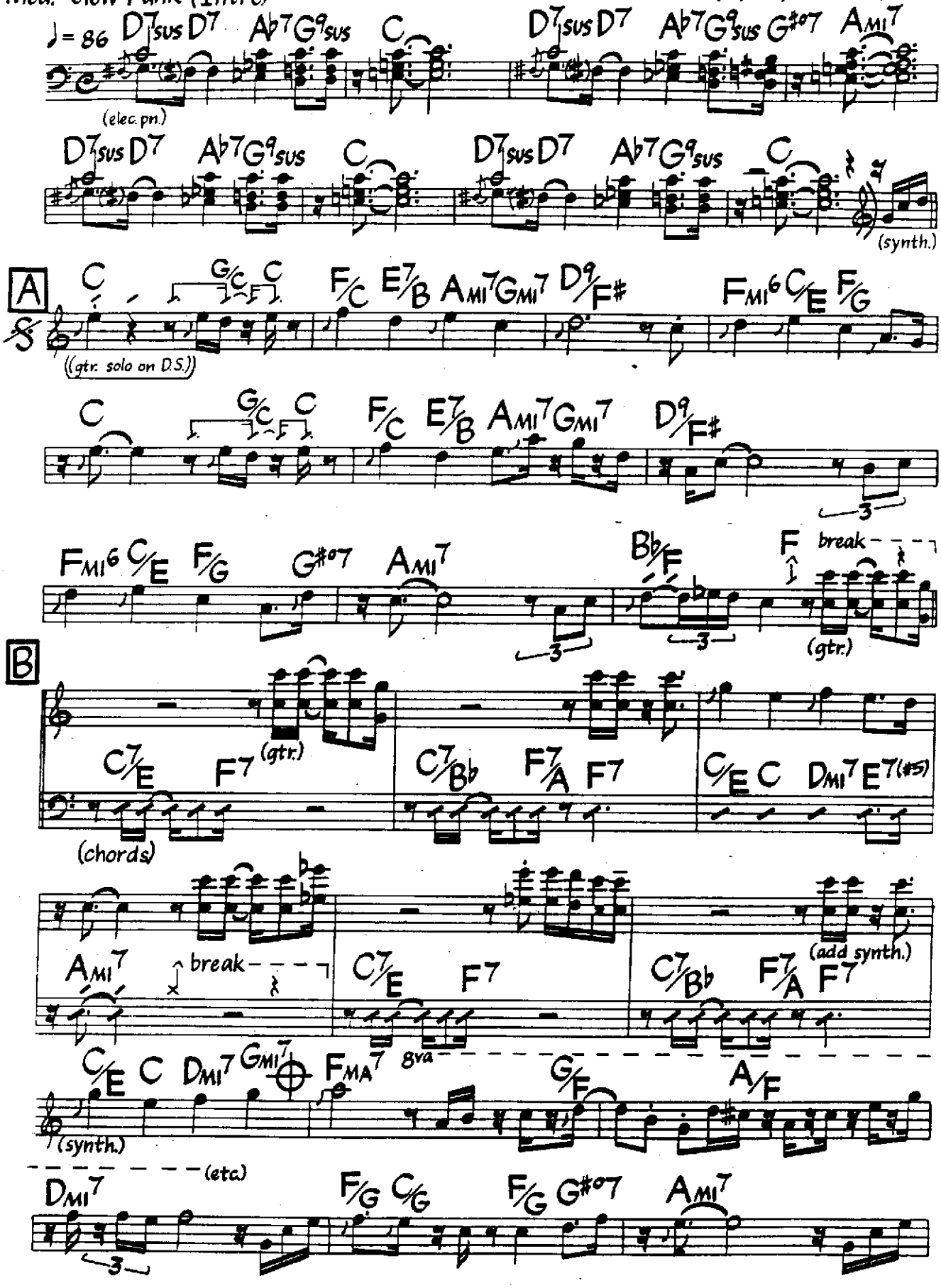
Goin' Home

Russ Ferrante
(As played by The Yellowjackets)

Med.-Slow Funk (Intro)



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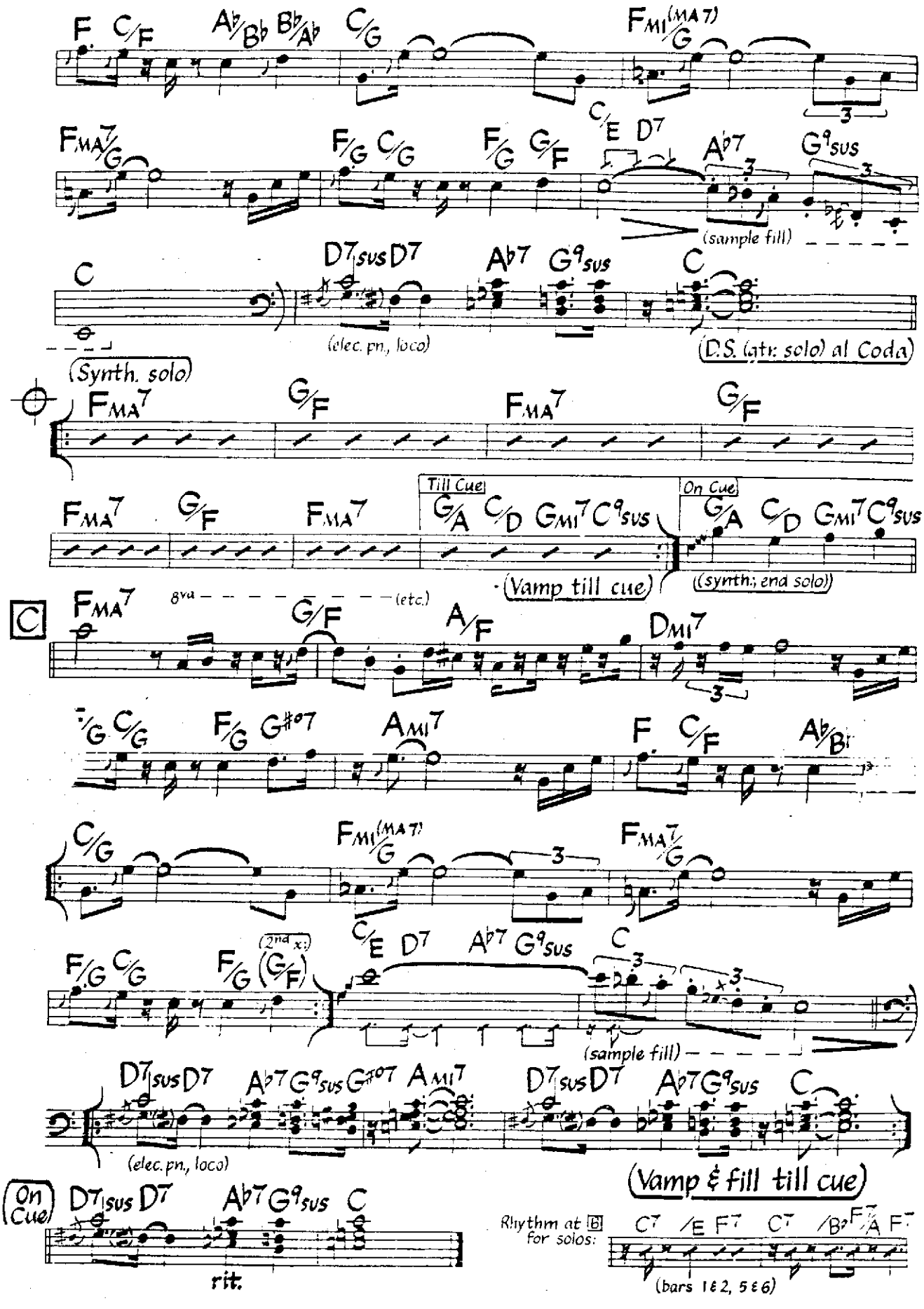
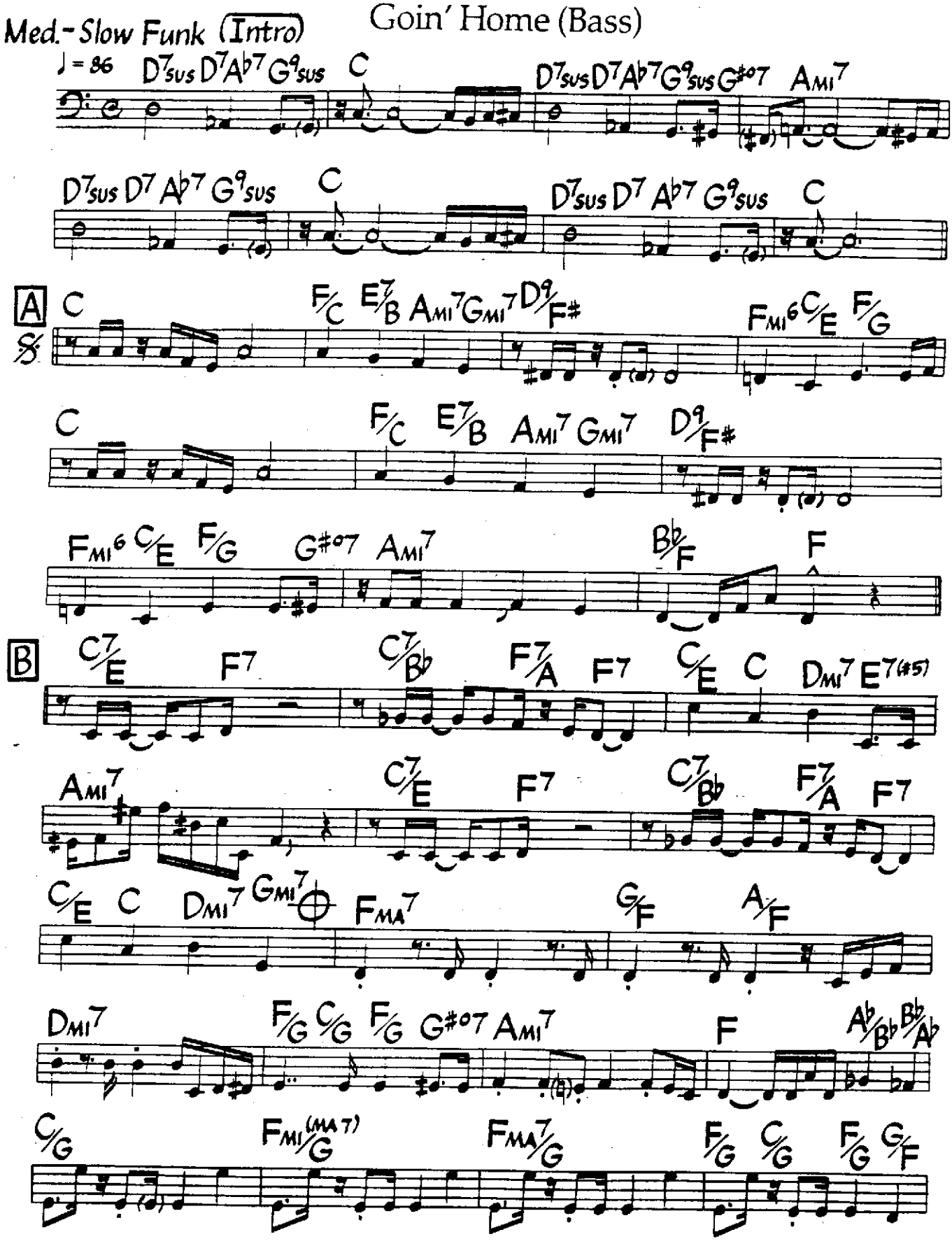
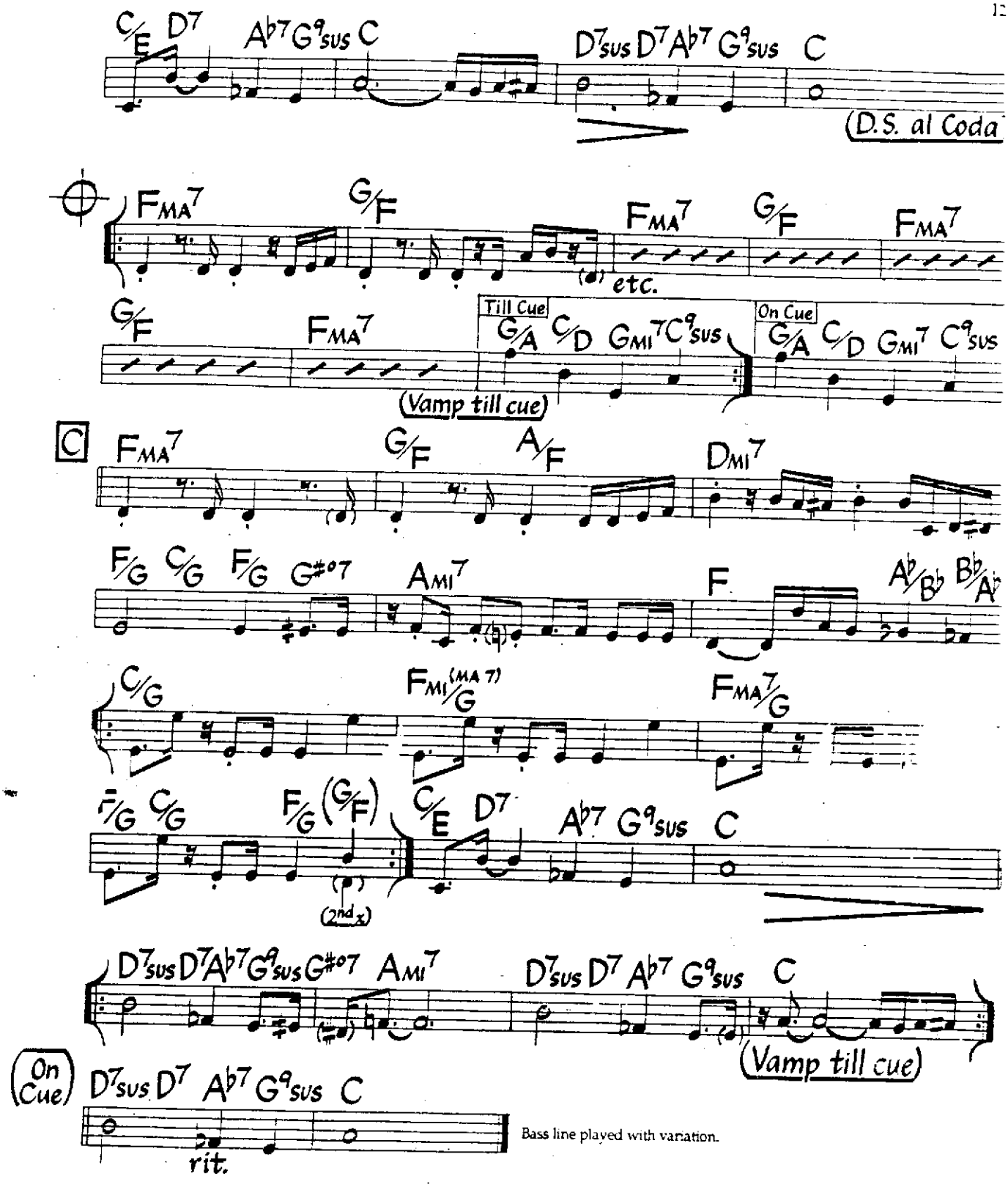

(sample fill)
(elec. pn., loco)
(D.S. (atr. solo) al Coda)
(Synth. solo)
Till Cue
On Cue
(Vamp till cue)
((synth.; end solo))
8va
(etc.)
C
(2nd x:)
(sample fill)
(elec. pn., loco)
(Vamp & fill till cue)
On Cue
rit.
Rhythm at B for solos:
(bars 1 & 2, 5 & 6)

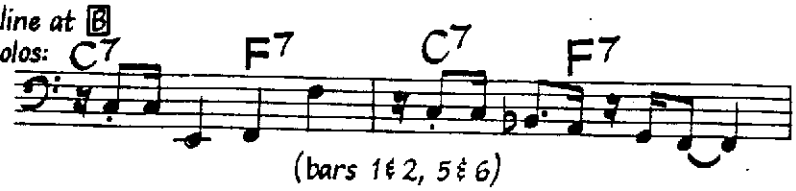
Goin' Home (Bass)





Bass line played with variation.

Bassline at B for solos:

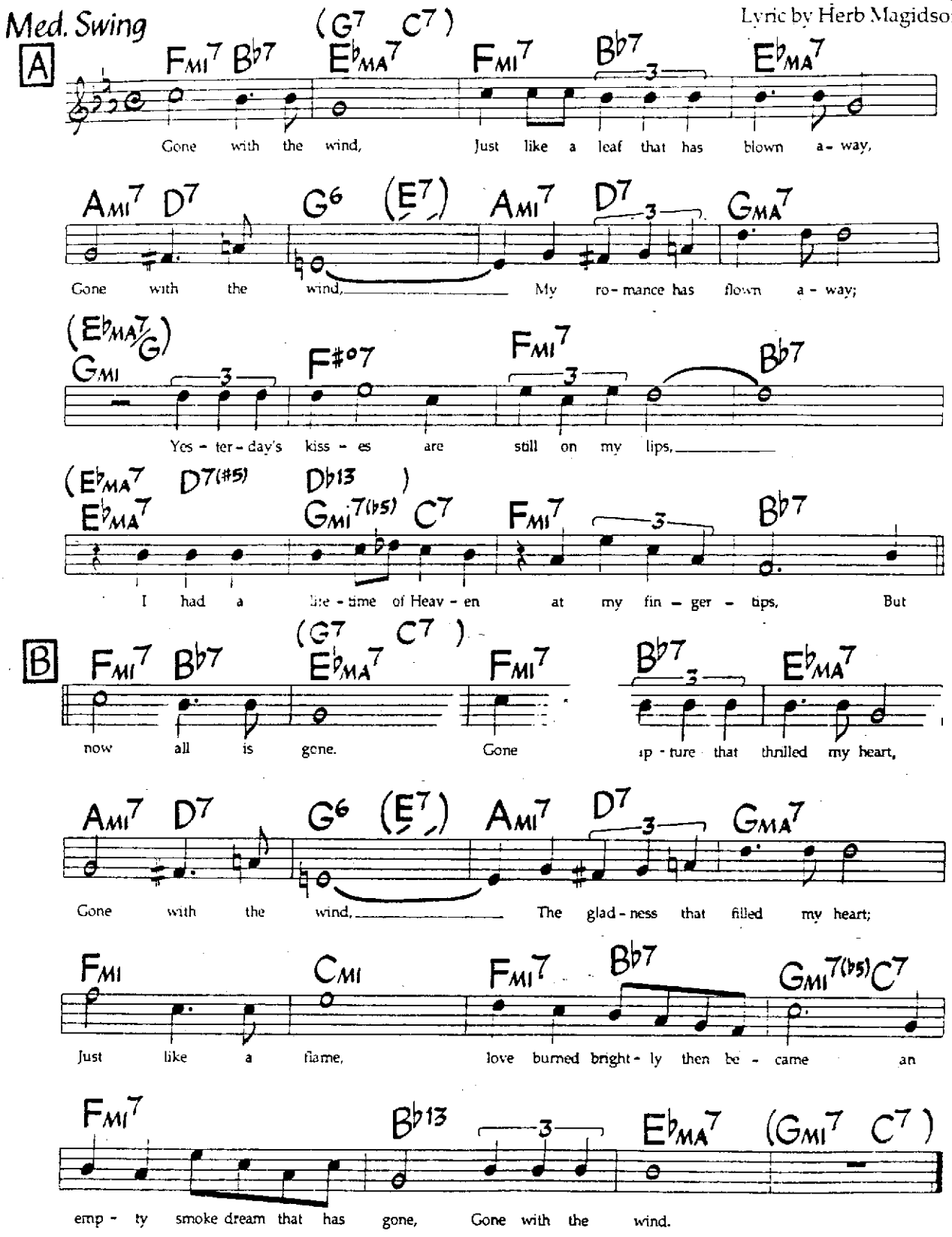


(bars 1 & 2, 5 & 6)

Gone With The Wind

Music by Allie Wrubel
Lyric by Herb Magidson

Med. Swing



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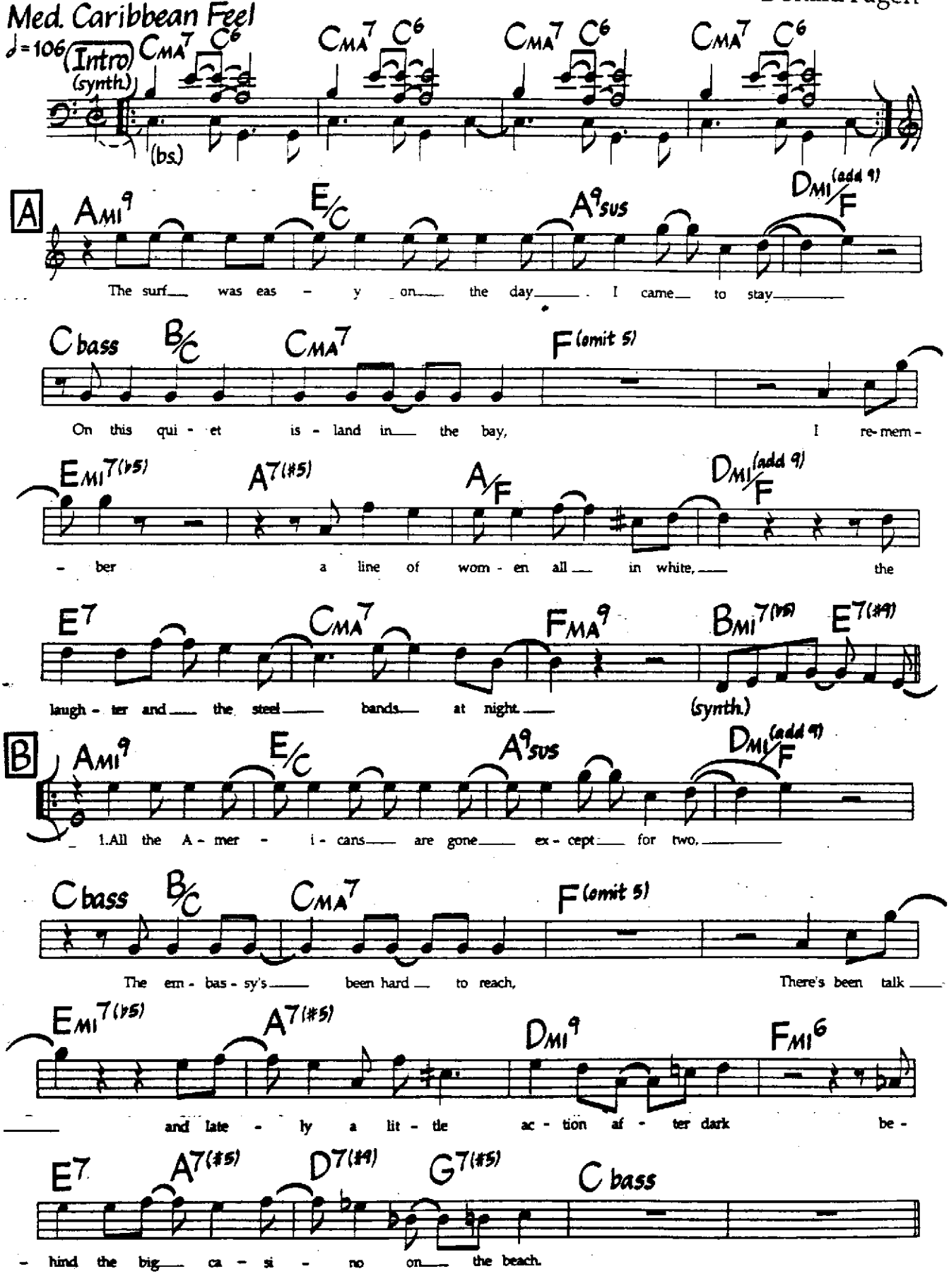
The Goodbye Look

Donald Fagen



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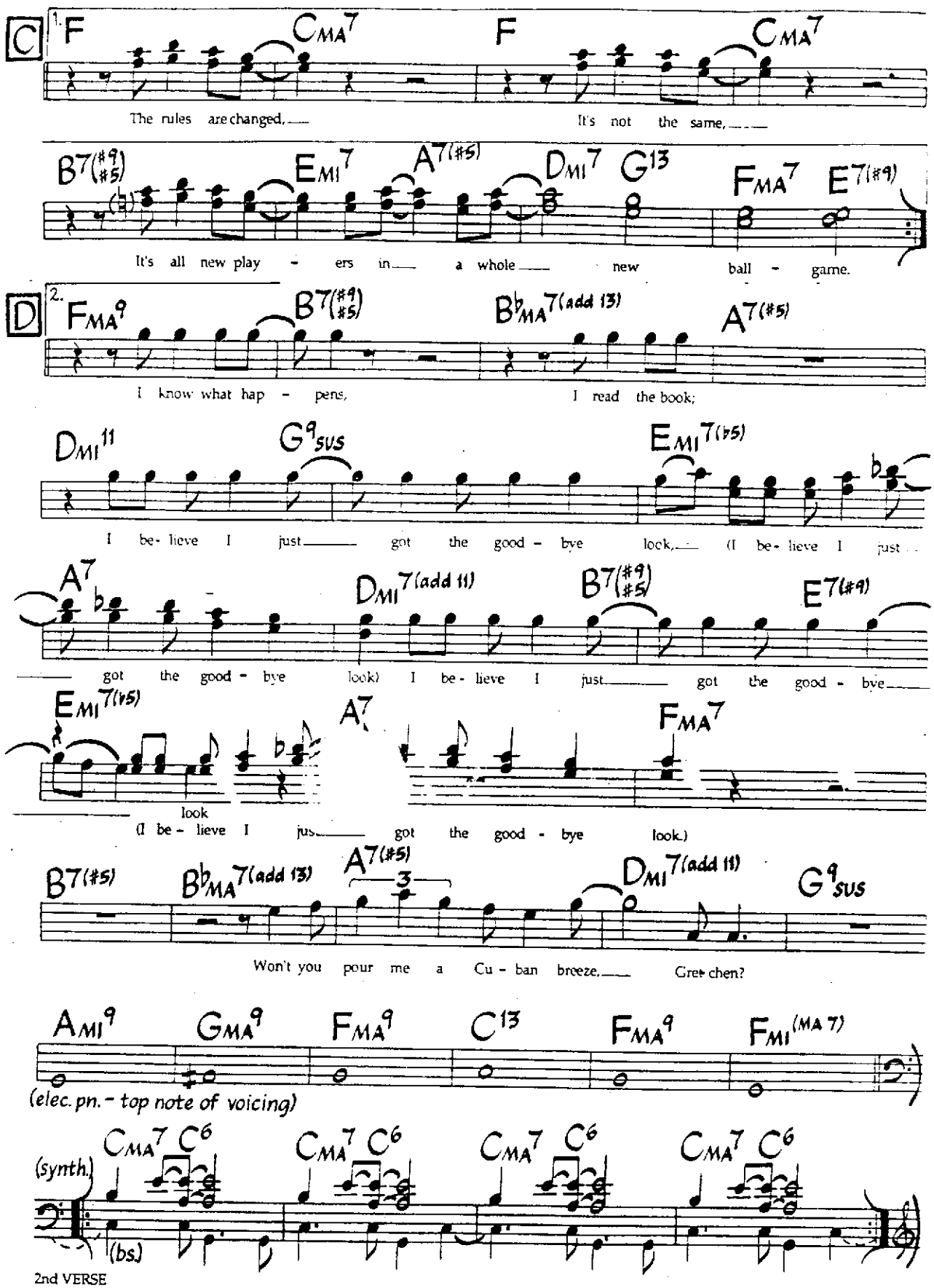
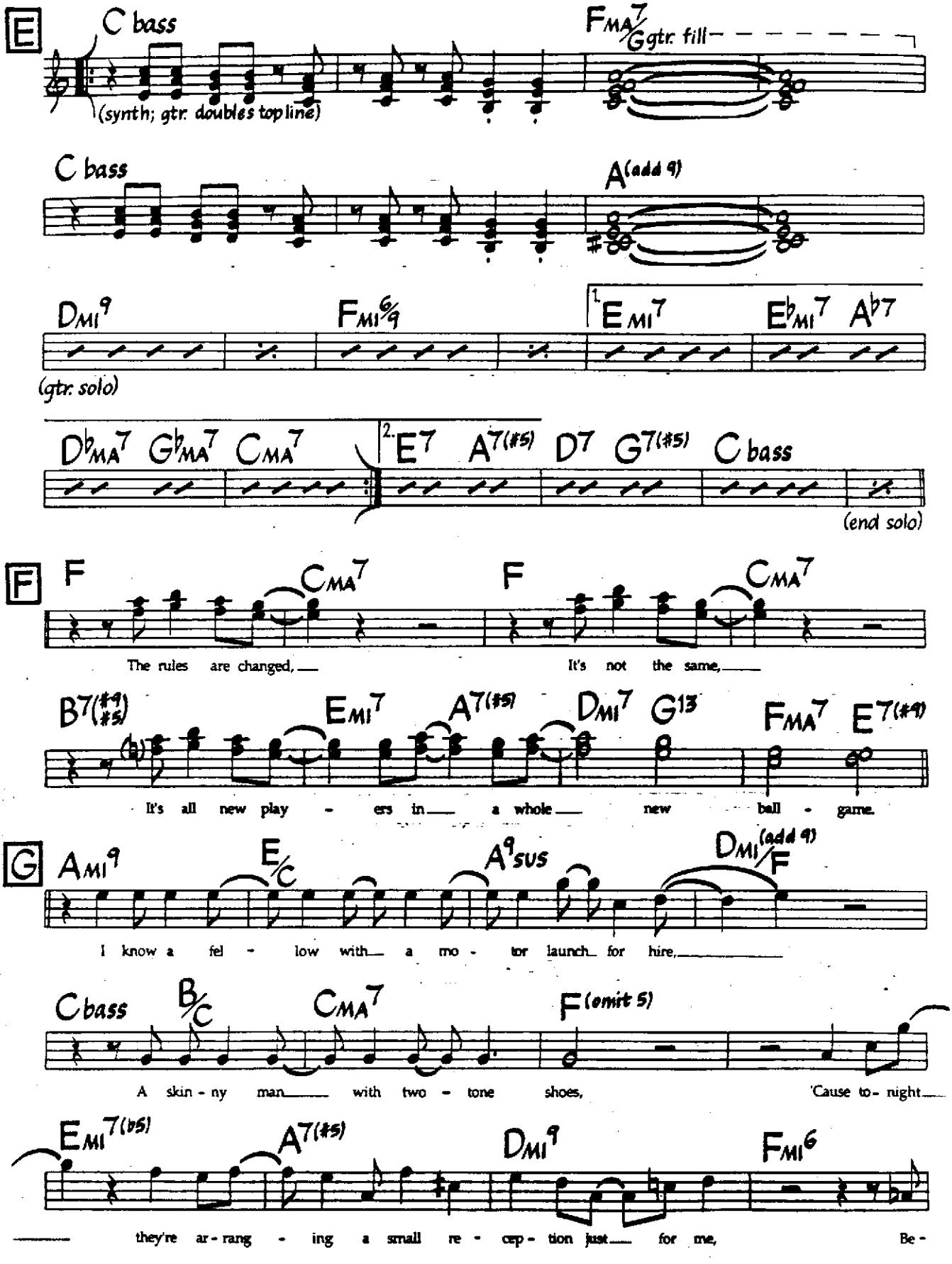
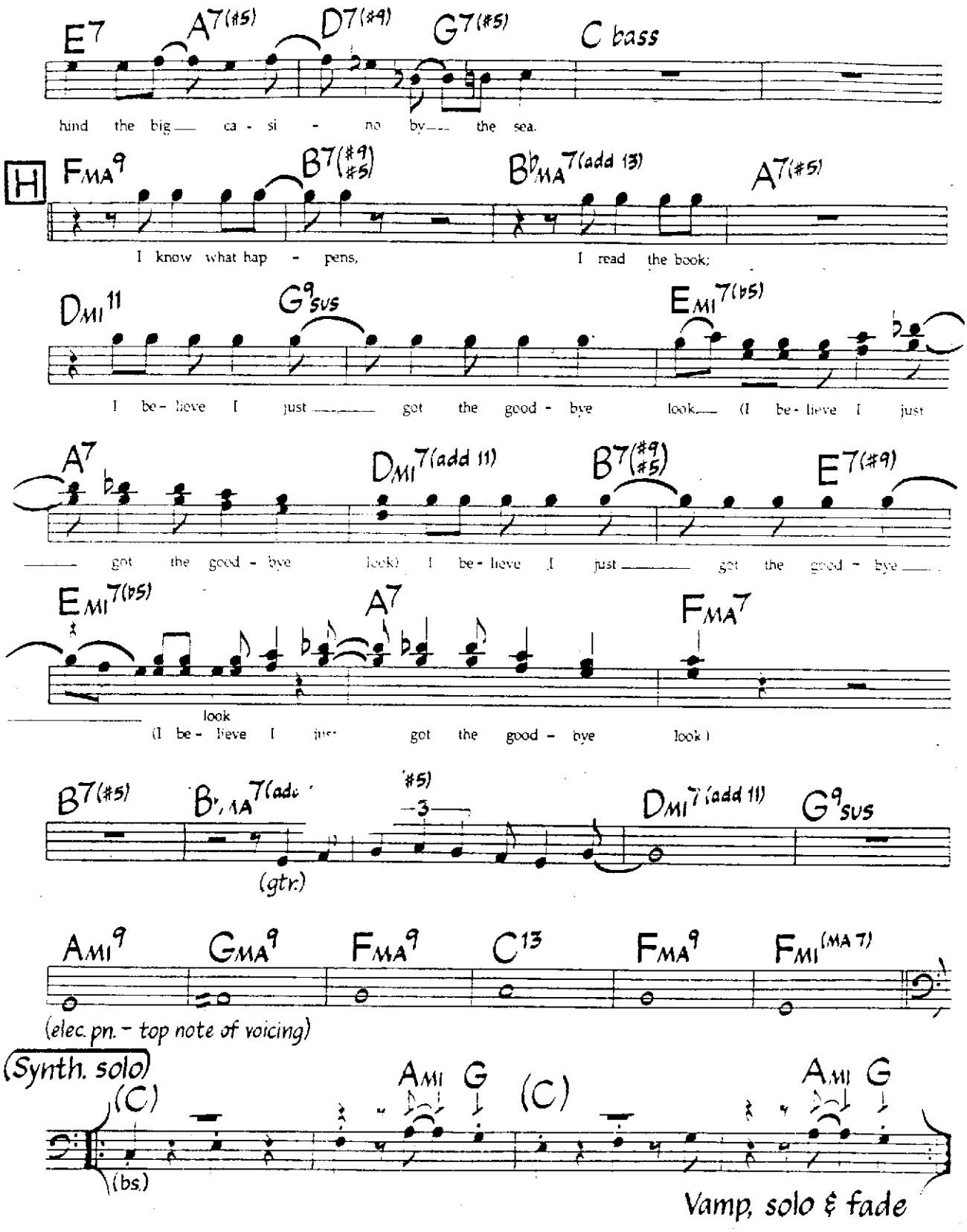


2nd VERSE
Last night I dreamed of an old lover dressed in gray.
I've had this fever now since yesterday.
Wake up, darling, they're knocking, the Colonel's standing in the sun,
With his stupid face, the glasses and the gun.

(Continued on next page)

V.S.


E
C bass
FMA7/G gtr. fill
(synth; gtr. doubles topline)
C bass
A(add 9)
DMI9
FMI6/9
1. EMI7
EbMI7
Ab7
(gtr. solo)
DbMA7
GbMA7
CMA7
2. E7
A7(#5)
D7
G7(#5)
C bass
(end solo)
F
F
CMA7
F
CMA7
The rules are changed,
It's not the same,
B7(#9 #5)
EMI7
A7(#5)
DMI7
G13
FMA7
E7(#9)
It's all new play - ers in a whole new ball - game.
G
AMI9
E/C
A9sus
DMI(add 9)/F
I know a fel - low with a mo - tor launch for hire,
C bass
B/C
CMA7
F(omit 5)
A skin - ny man with two - tone shoes,
'Cause to - night
EMI7(b5)
A7(#5)
DMI9
FMI6
they're ar - rang - ing a small re - cep - tion just for me,
Be -



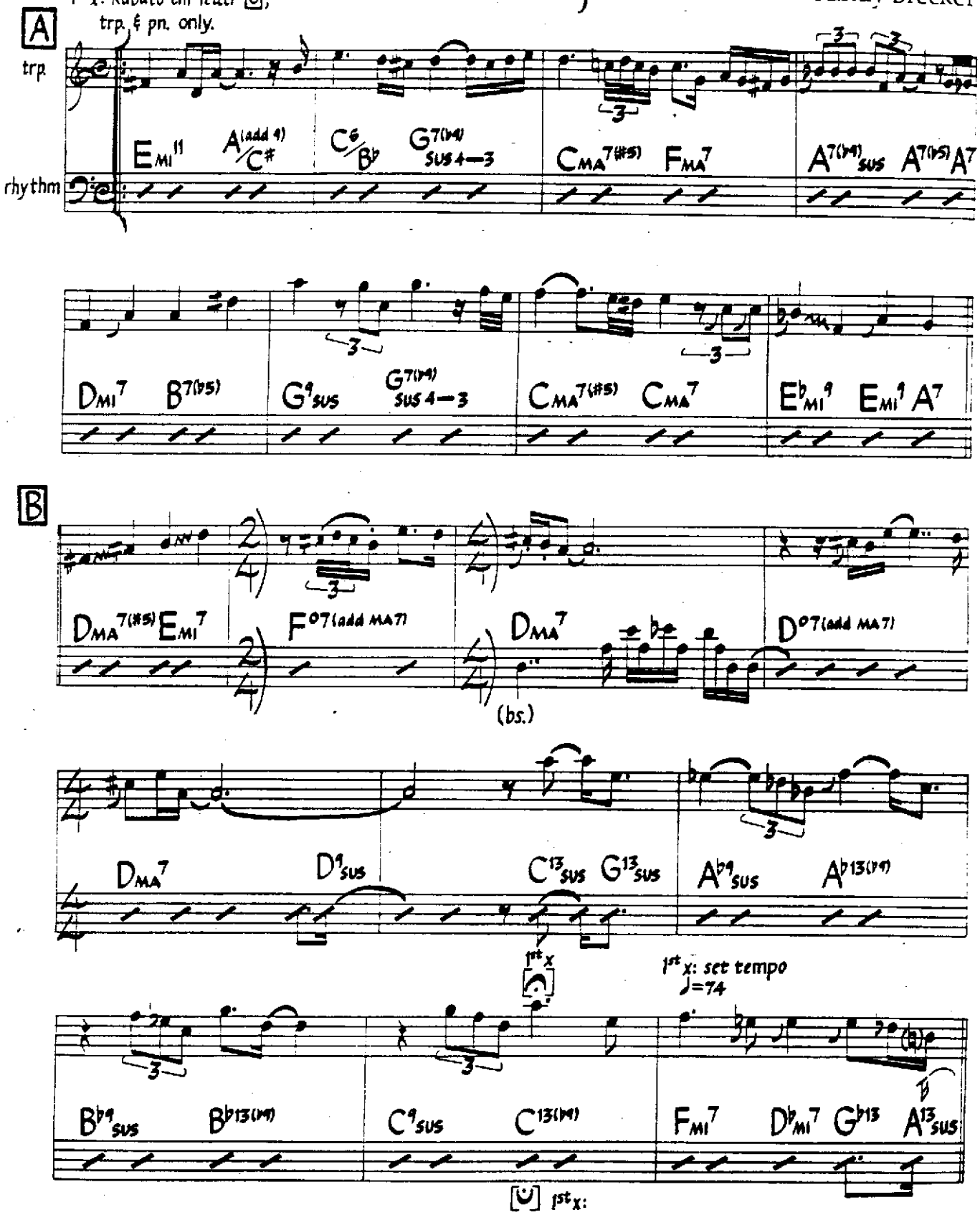
Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout. Bass plays mostly whole notes for 1st 8 bars of letters A, B & G (and bars 19-24 of letters D & H).

Sample bass rhythm elsewhere:

Bass one bar before letter B:

Guarujá

Randy Brecker



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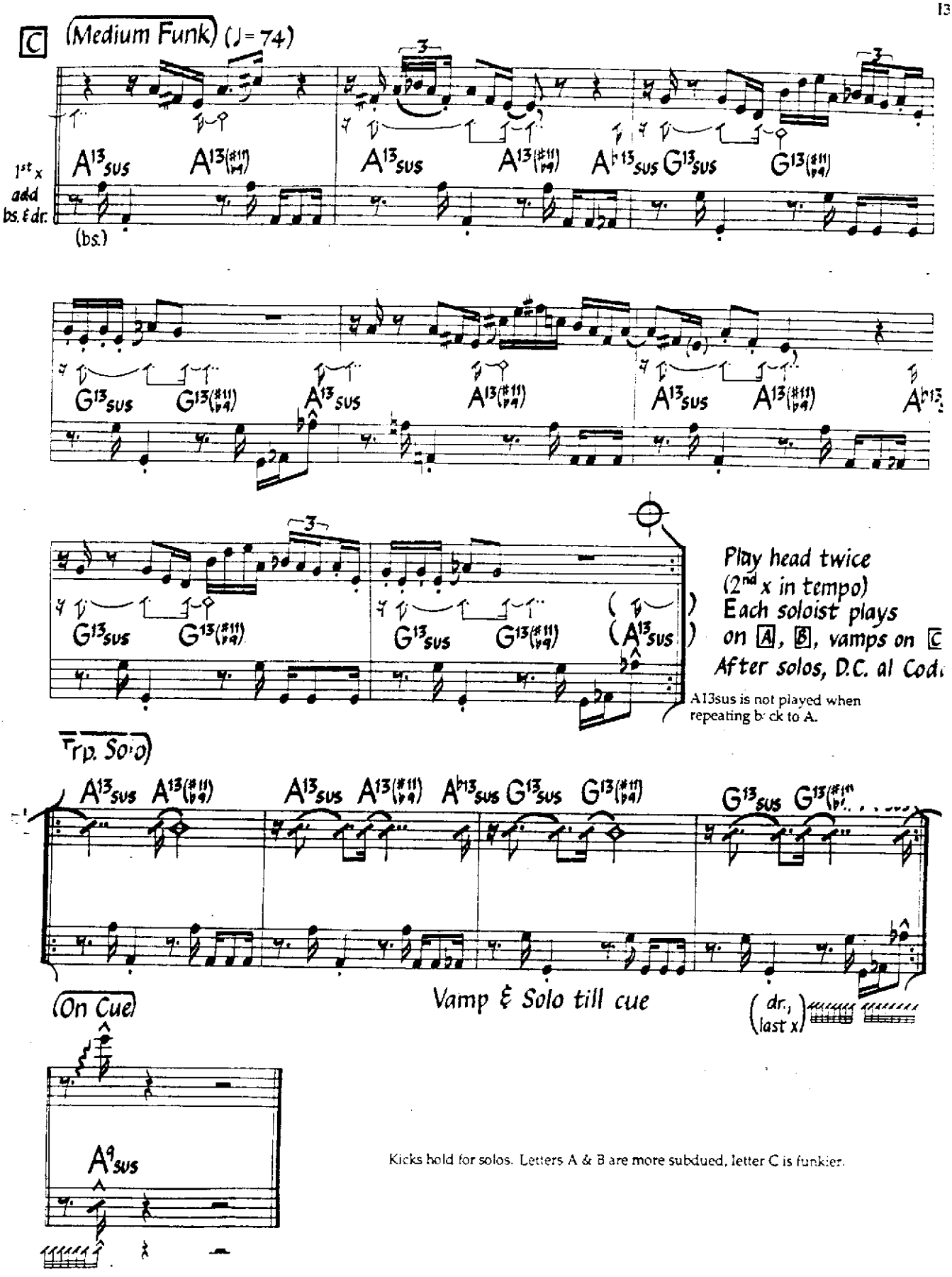
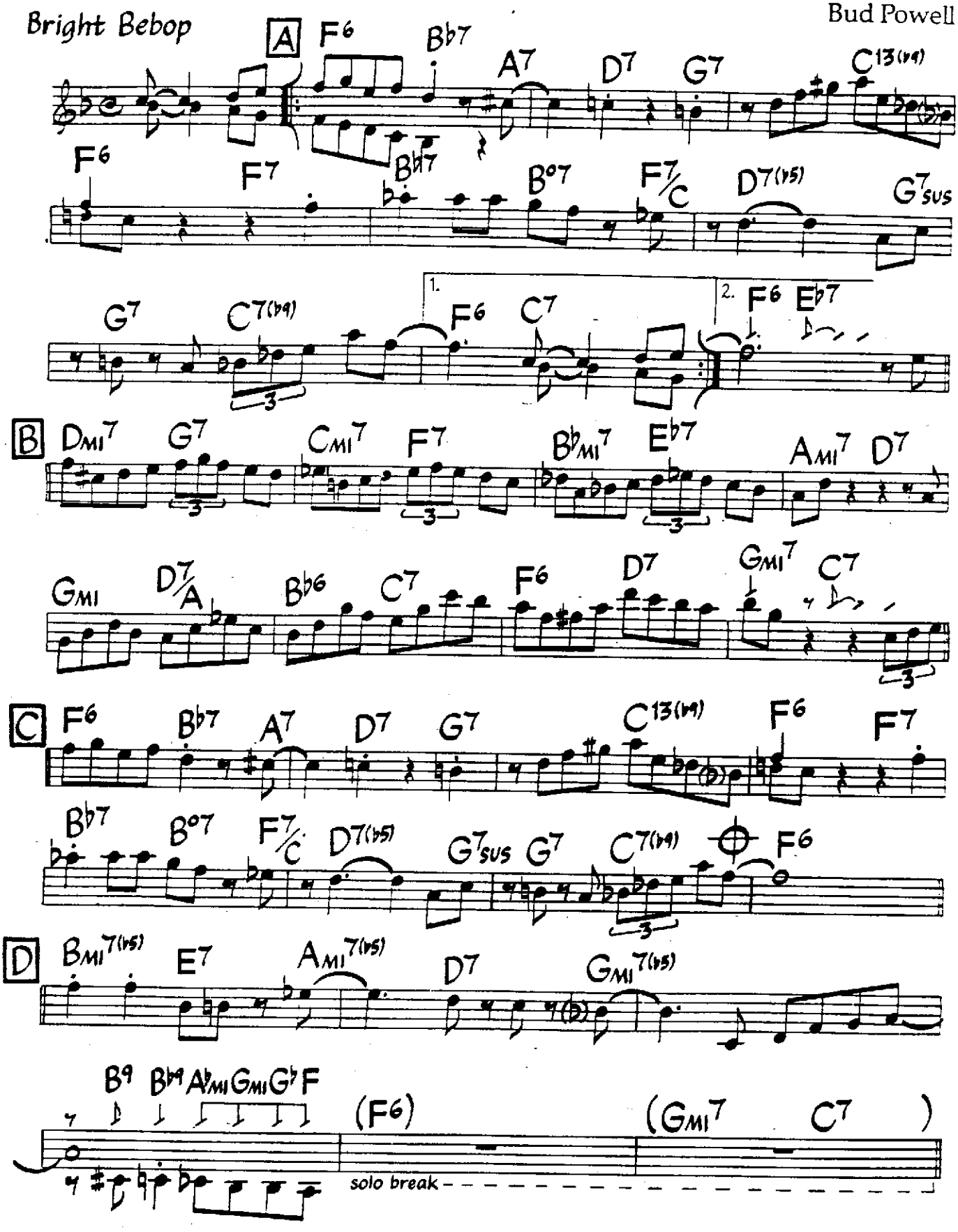

C
(Medium Funk) (♩= 74)
1st x add bs. & dr.
(bs.)
Play head twice
(2nd x in tempo)
Each soloist plays
on A, B, vamps on C
After solos, D.C. al Coda
A13sus is not played when repeating back to A.
Trp. Solo
Vamp & Solo till cue
(dr., last x)
(On Cue)
A9sus
Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.

Hallucinations

Bud Powell



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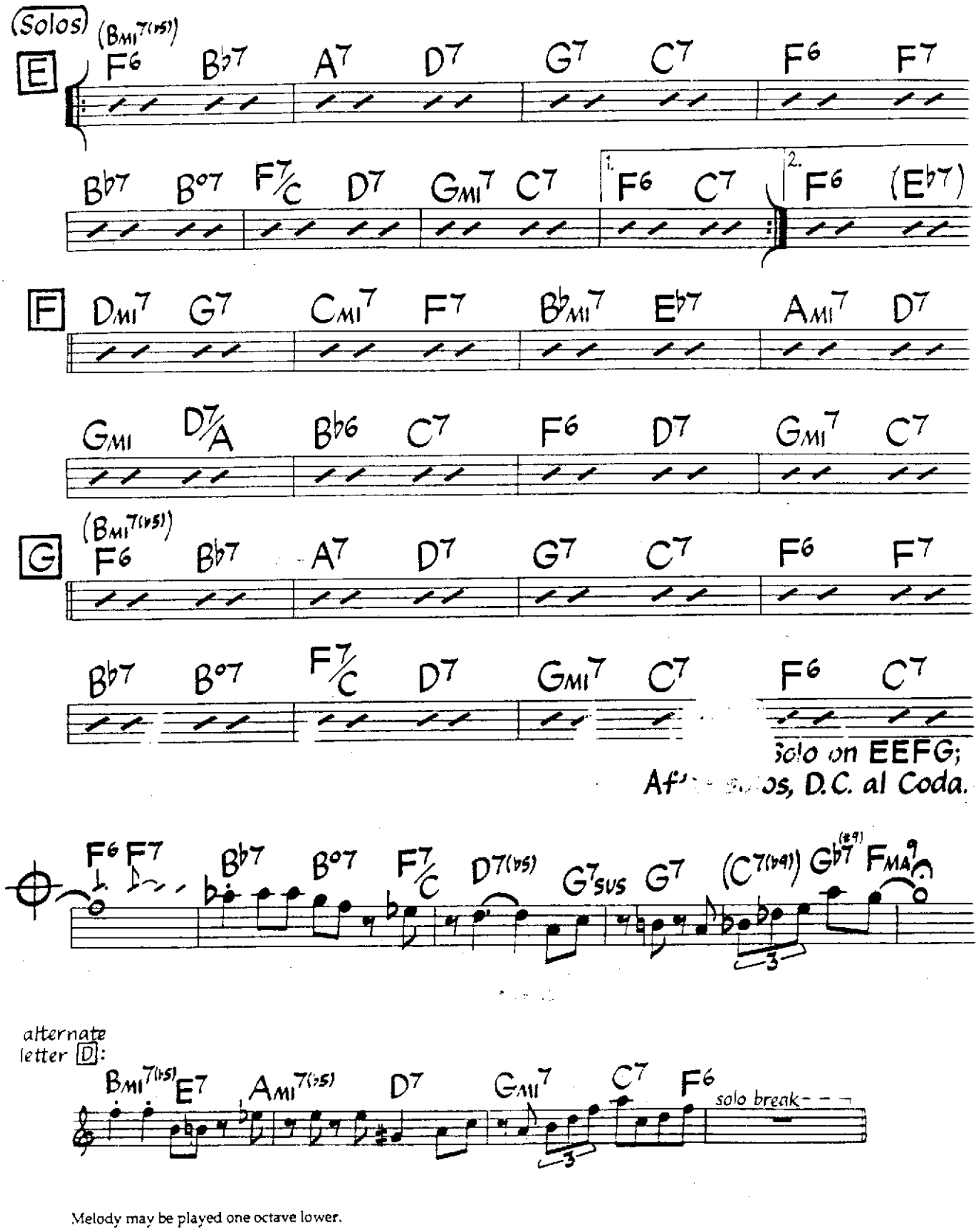
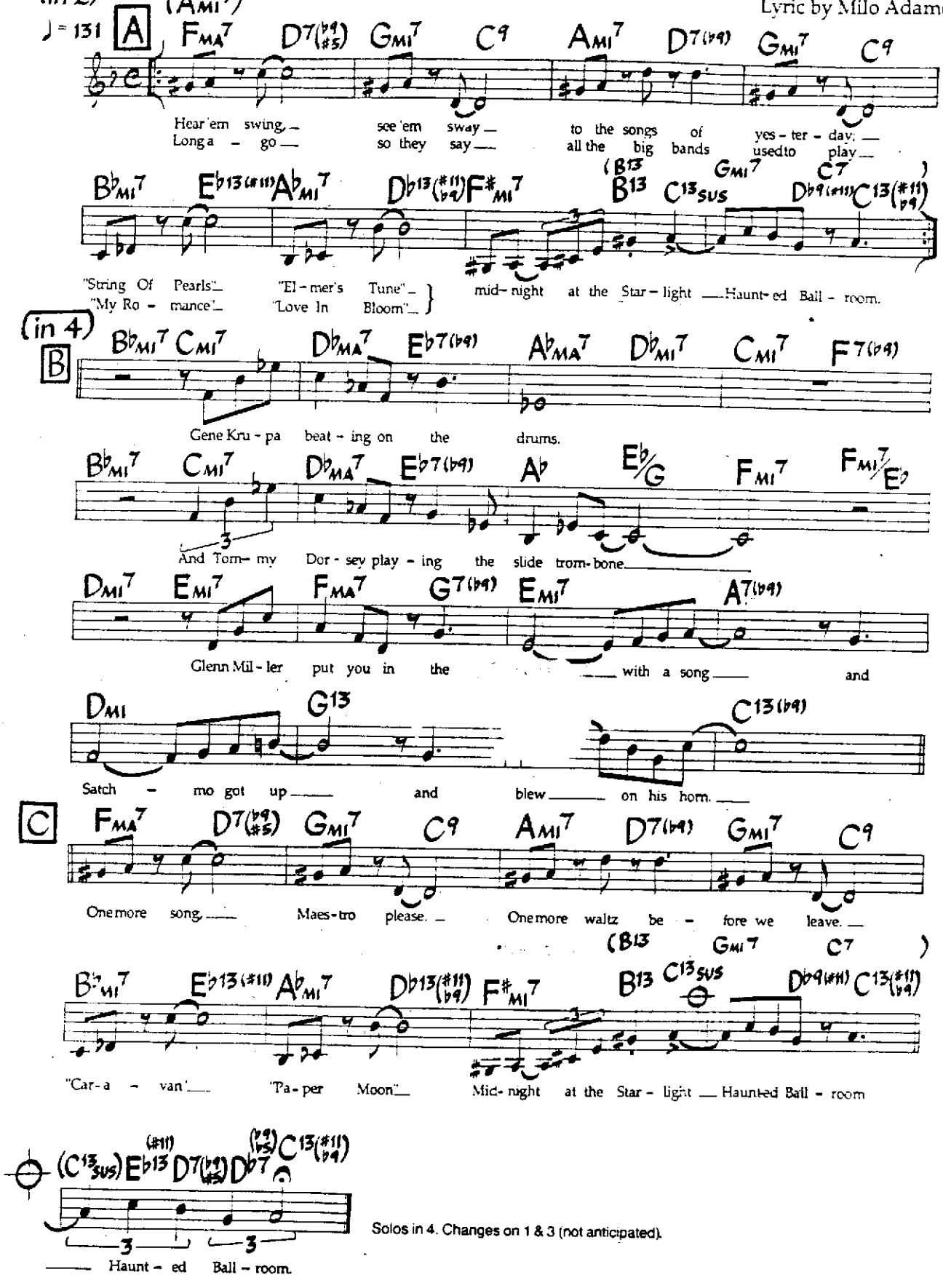


Melody may be played one octave lower.

Med. Swing
(in 2)
♩ = 131

Haunted Ballroom

Music by Victor Feldman
Lyric by Milo Adamo



Solos in 4. Changes on 1 & 3 (not anticipated).

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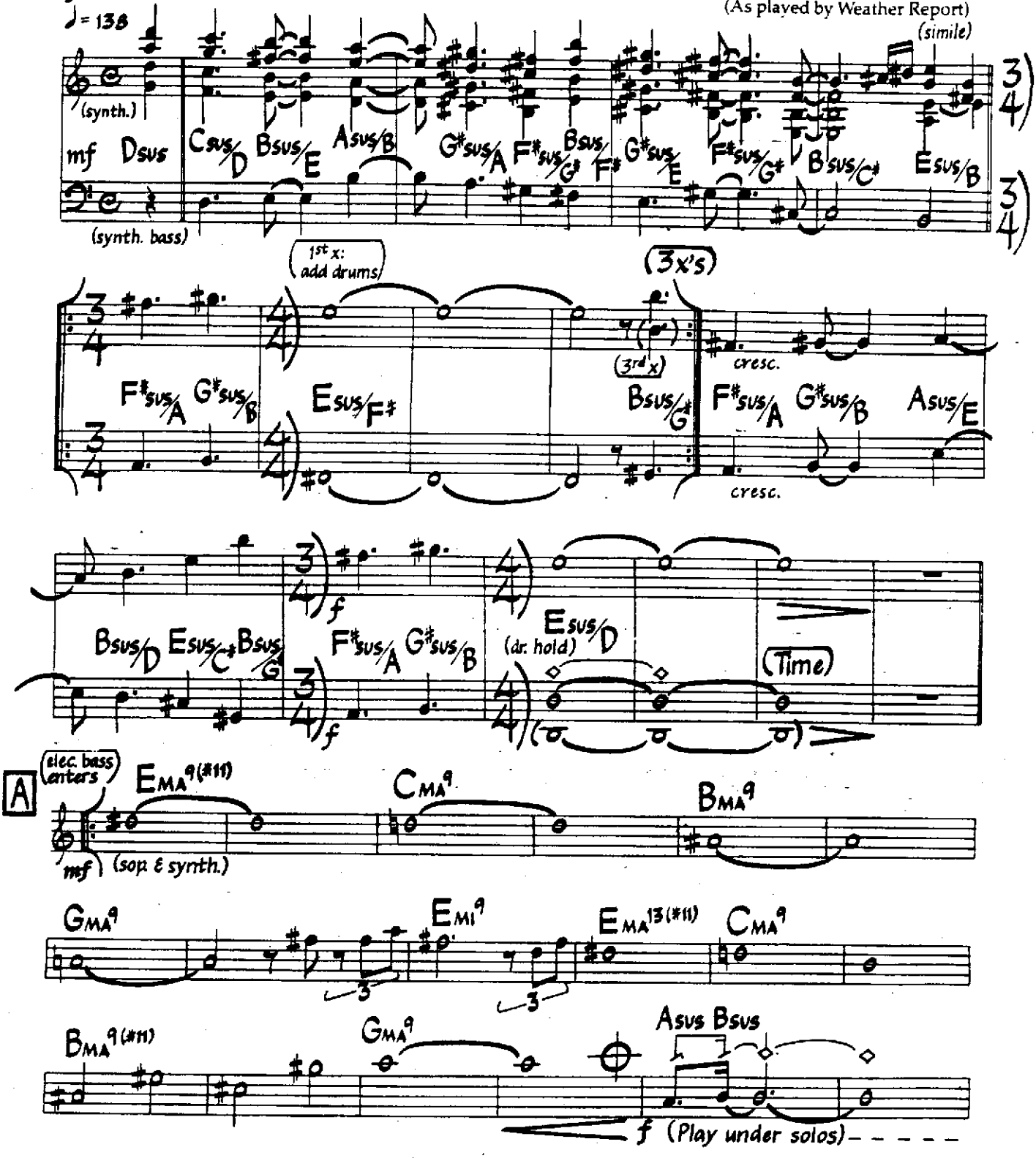
Havona

Bright Funk/Samba

Jaco Pastorius
(As played by Weather Report)



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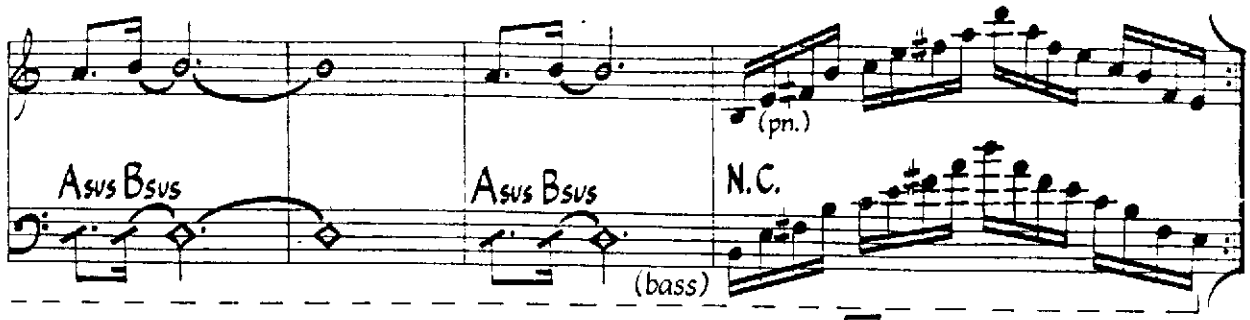
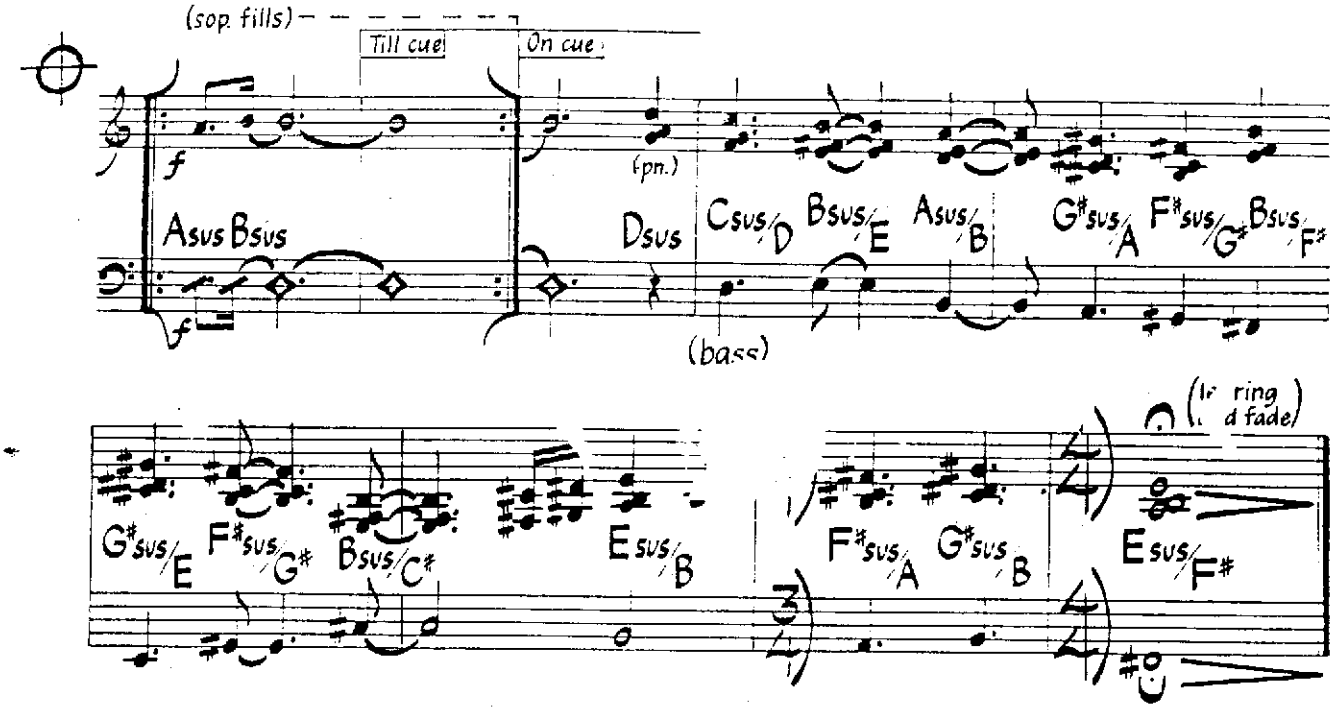
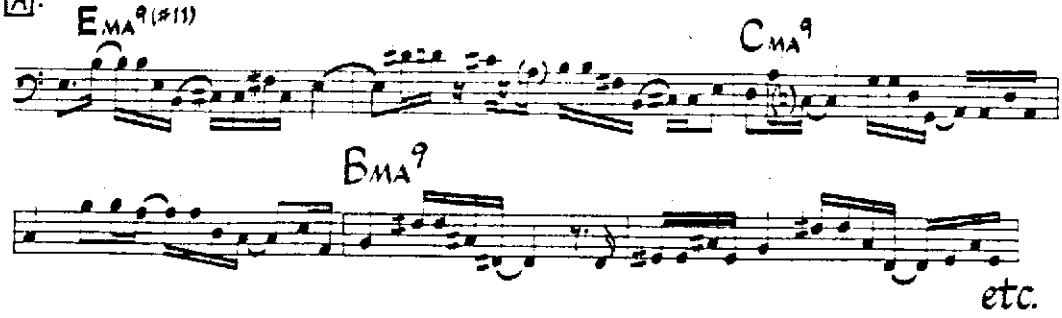


Solo on A; after solos play melody at A twice, take Coda 2nd x.



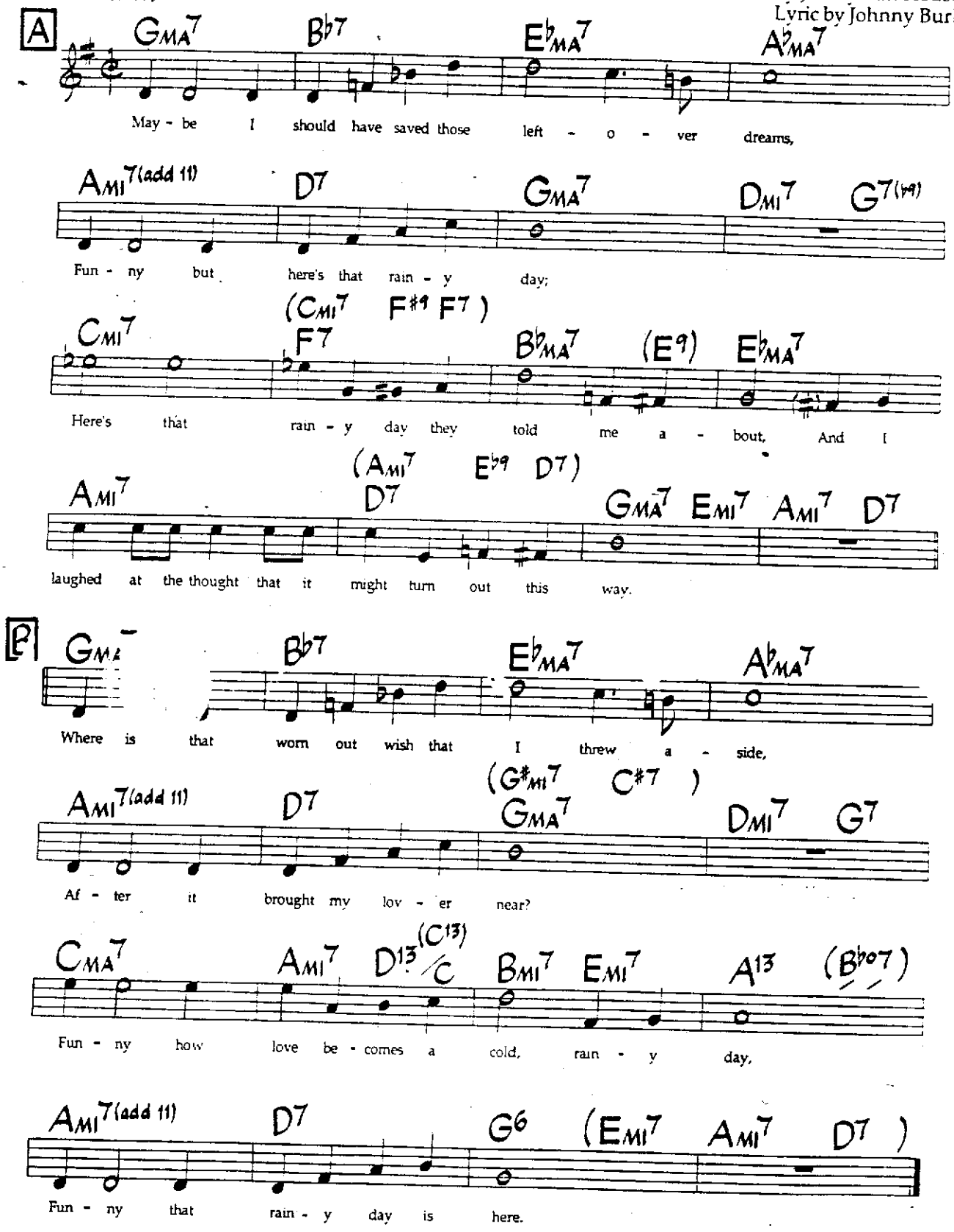
Sample bass line at letter A:



Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Johnny Burk



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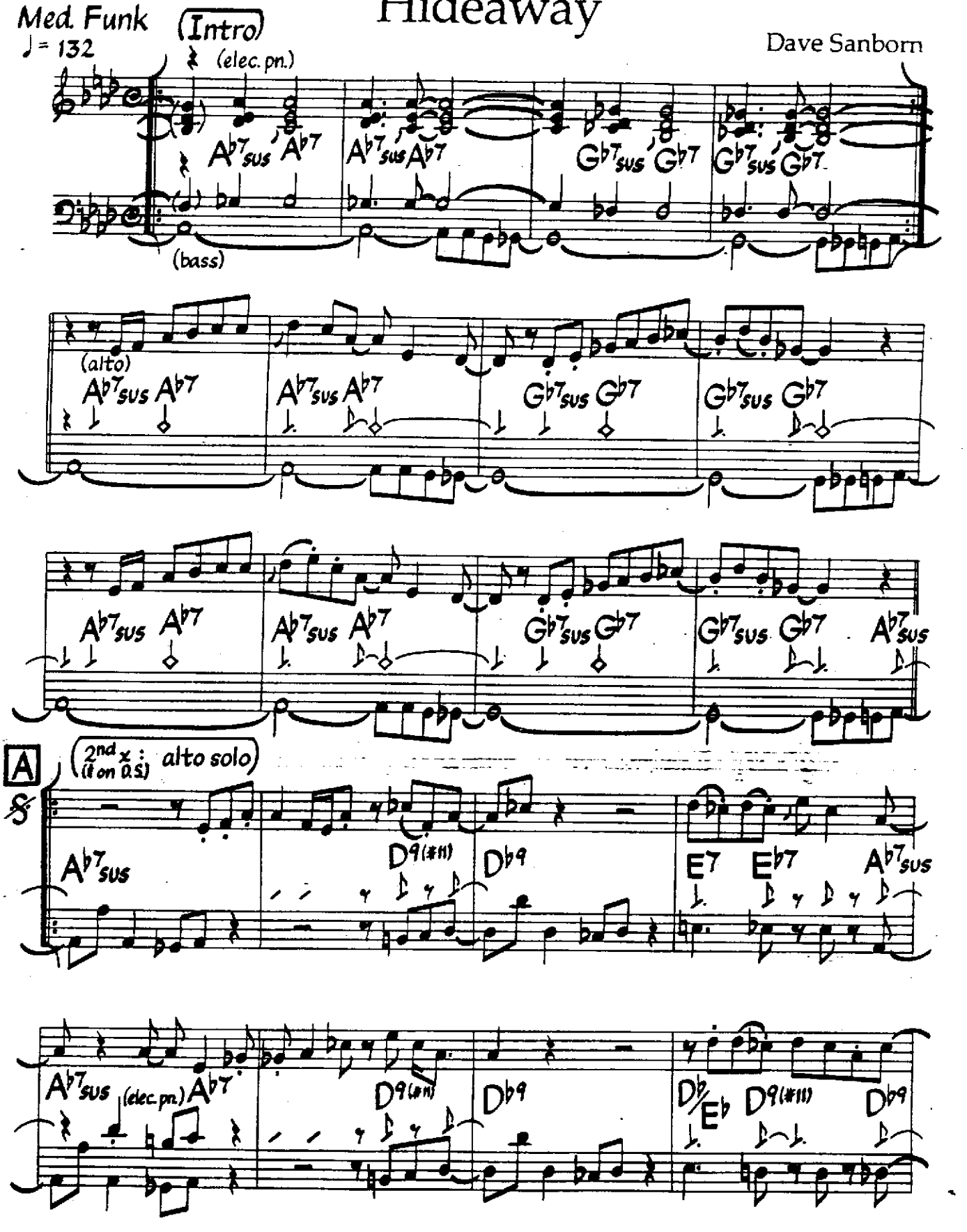
Hideaway

Dave Sanborn

Med. Funk
♩ = 132



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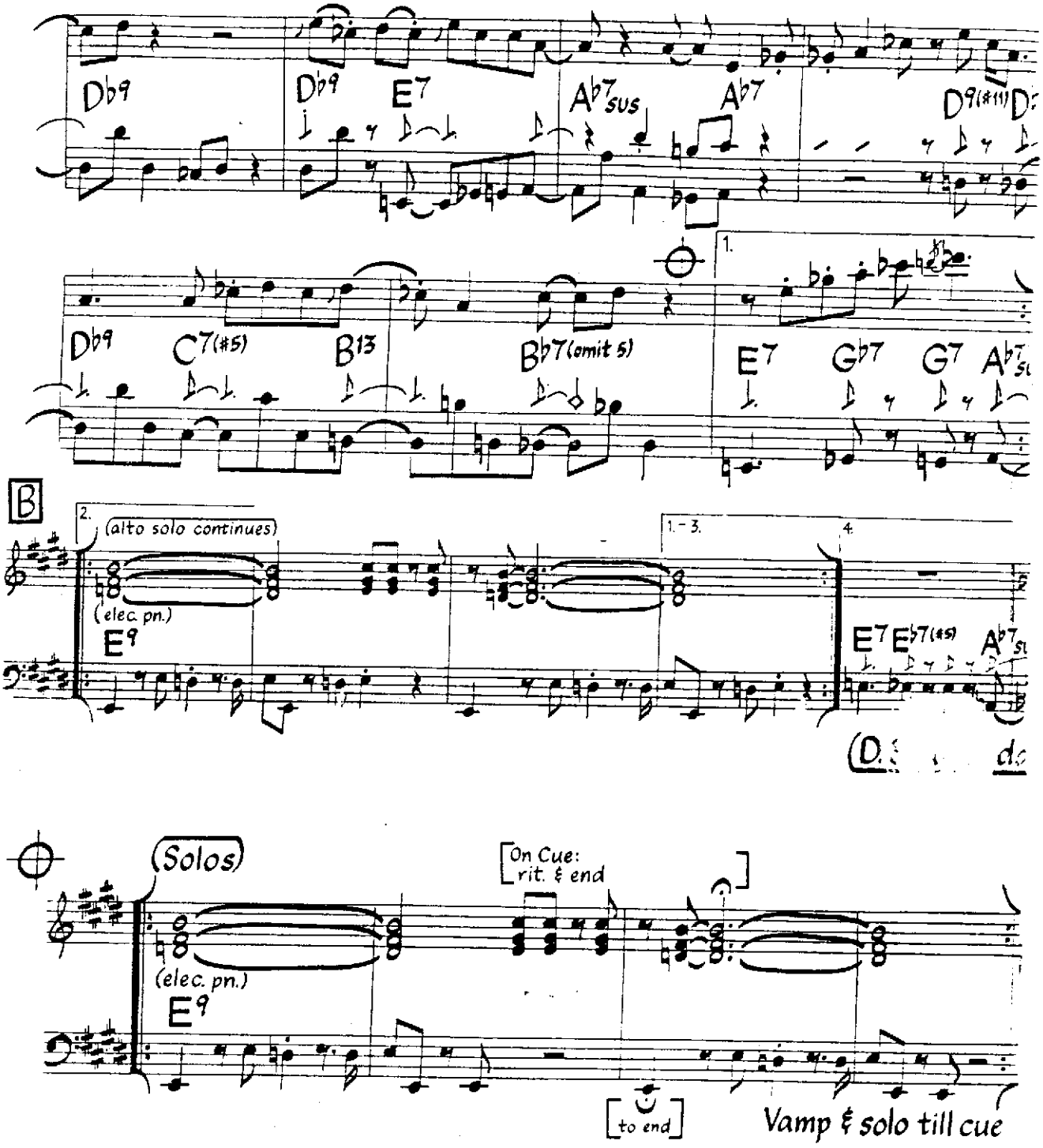
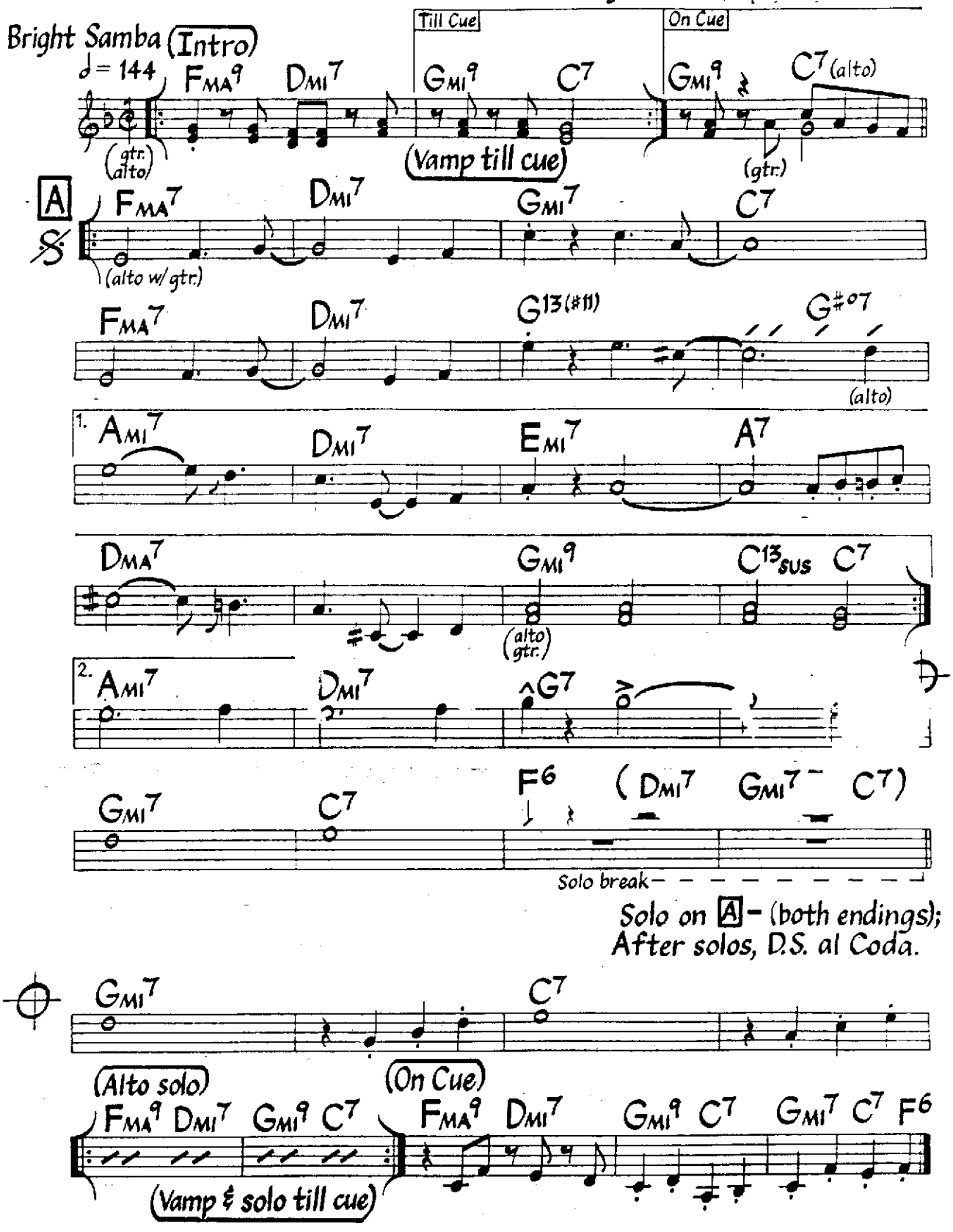


Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.

I Love Lucy

Eliot Daniel
(As played by Richie Cole)



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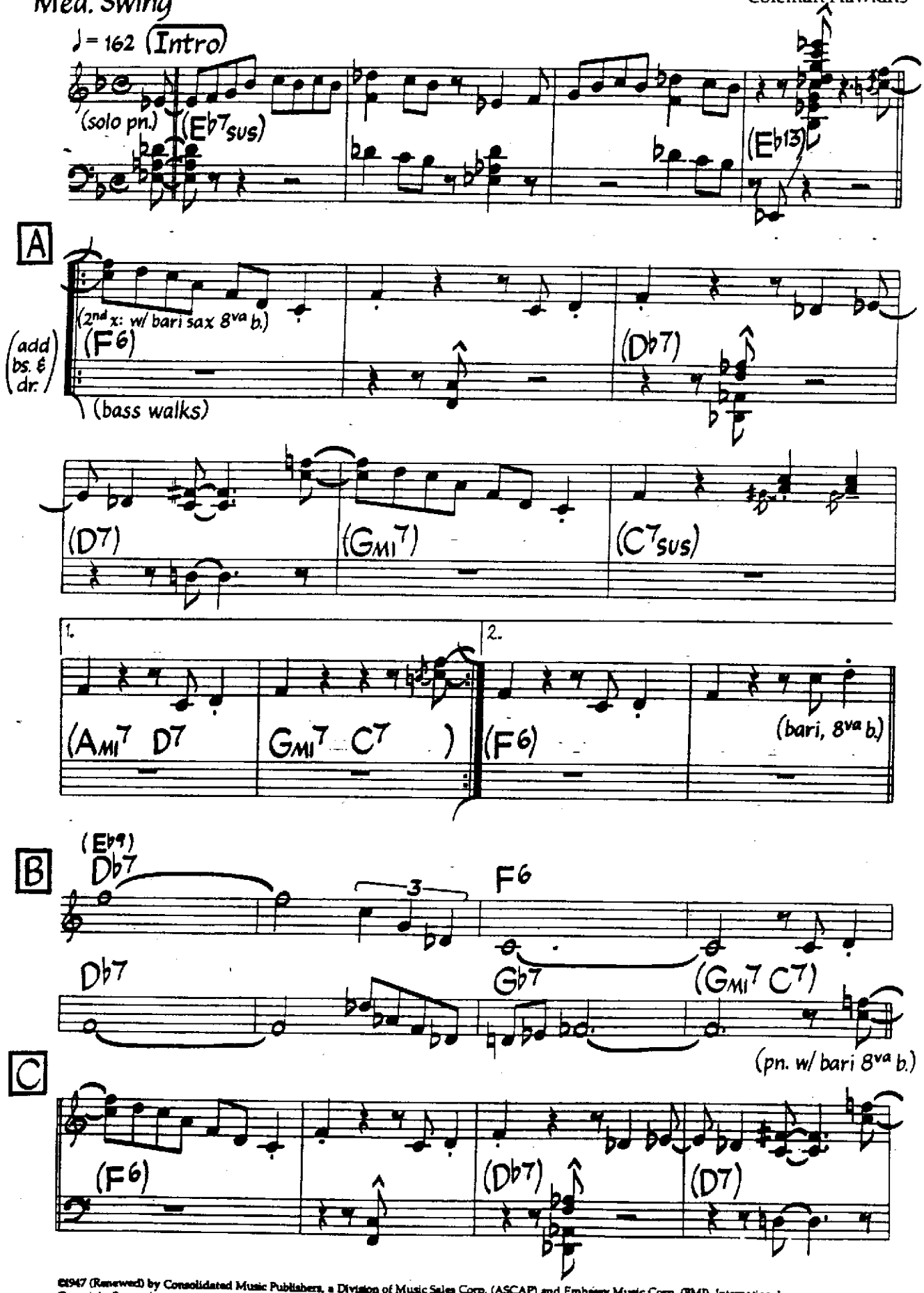
I Mean You

Thelonious Monk
Coleman Hawkins

Med. Swing

♩ = 162 (Intro)



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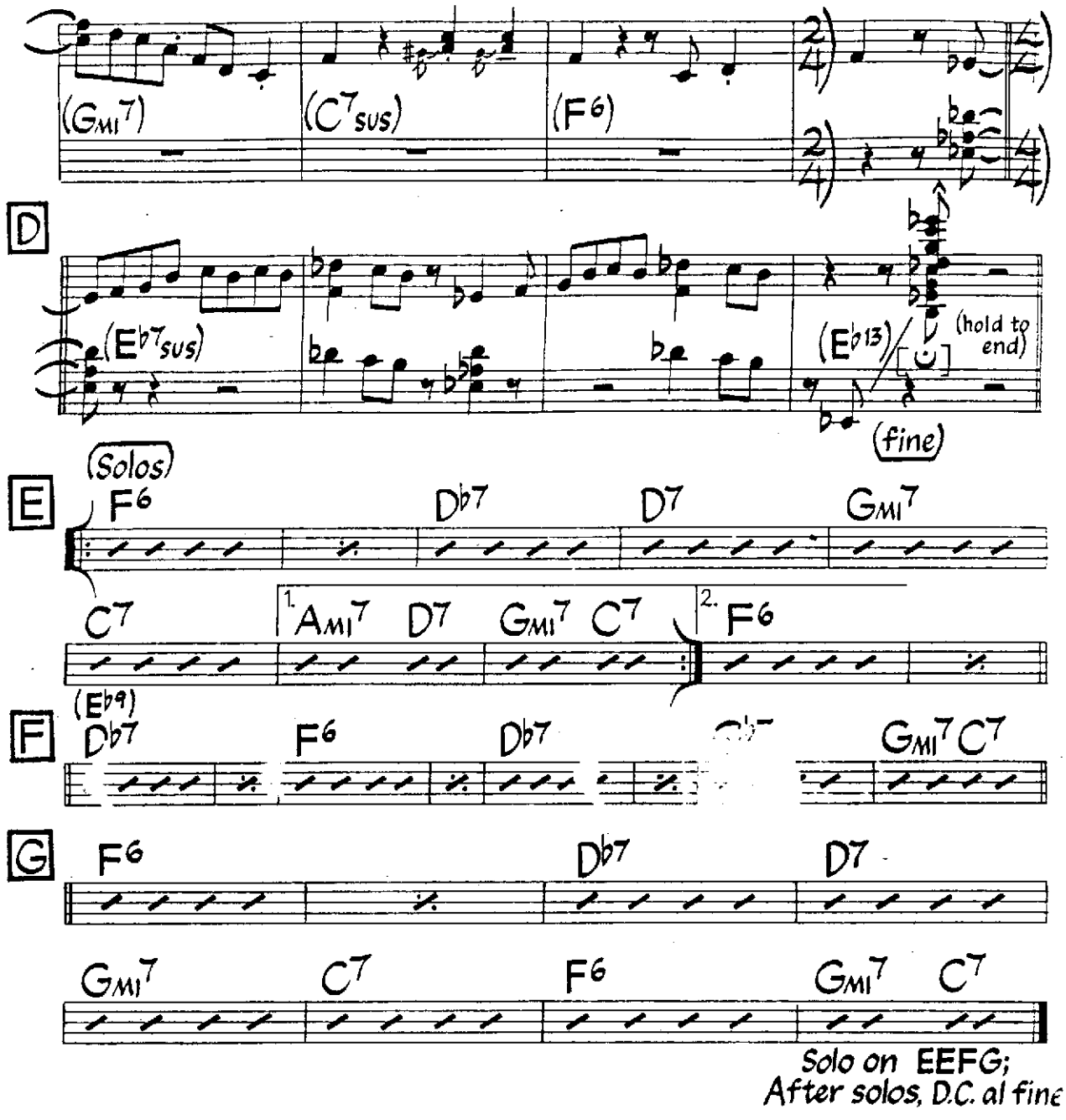


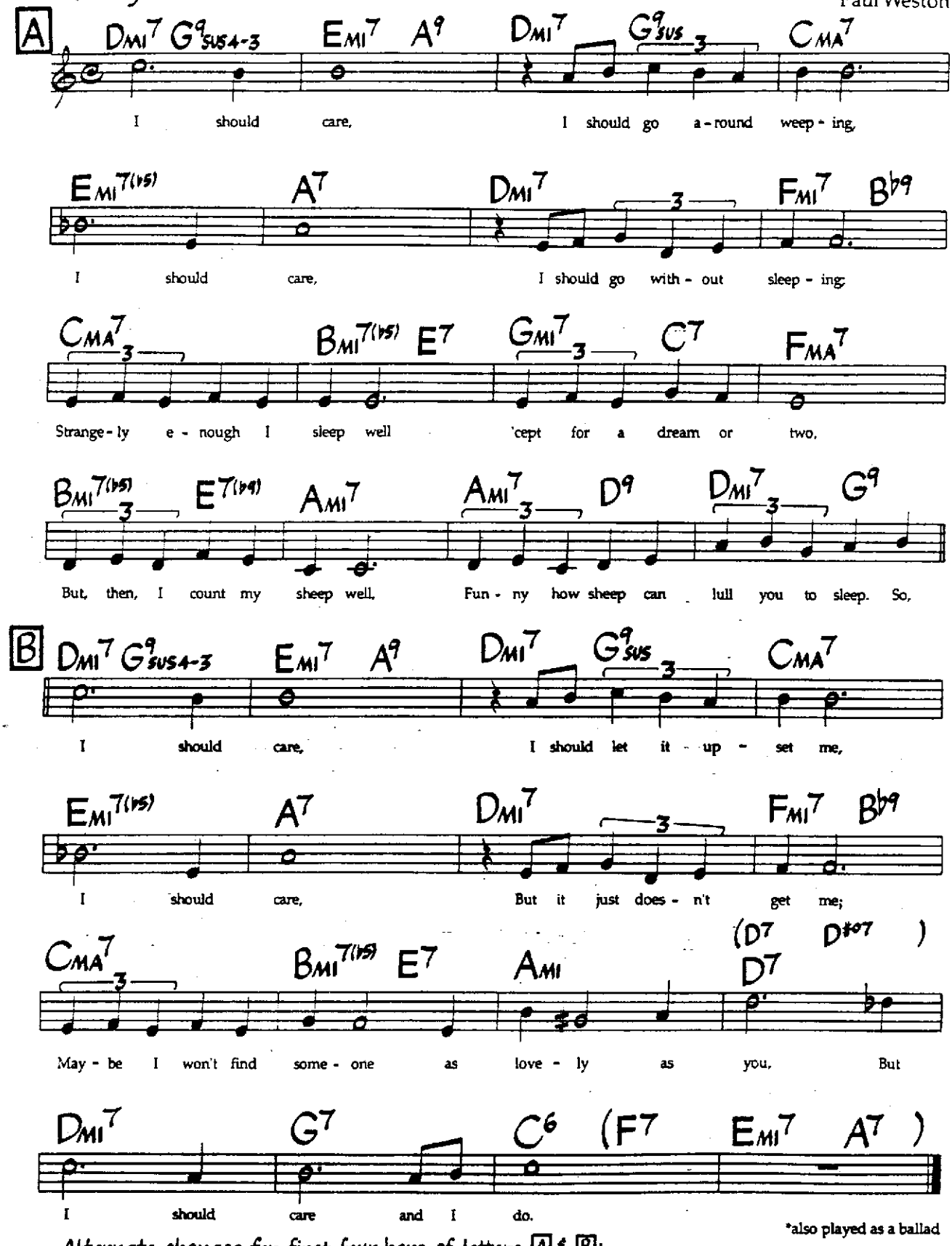
Bass at letter D: (Eb7SUS)

Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head). Chords at letters A & C are for bass (during head, piano plays written notes only).

I Should Care

Sammy Cahn
Axel Stordahl
Paul Weston

Med. Swing *



*also played as a ballad

Alternate changes for first four bars of letters A & B:

| F#7(#11 #9) B13(b9) | E7(#9) A13 | D7(#9) G13 | CMA7 F13(#11) |

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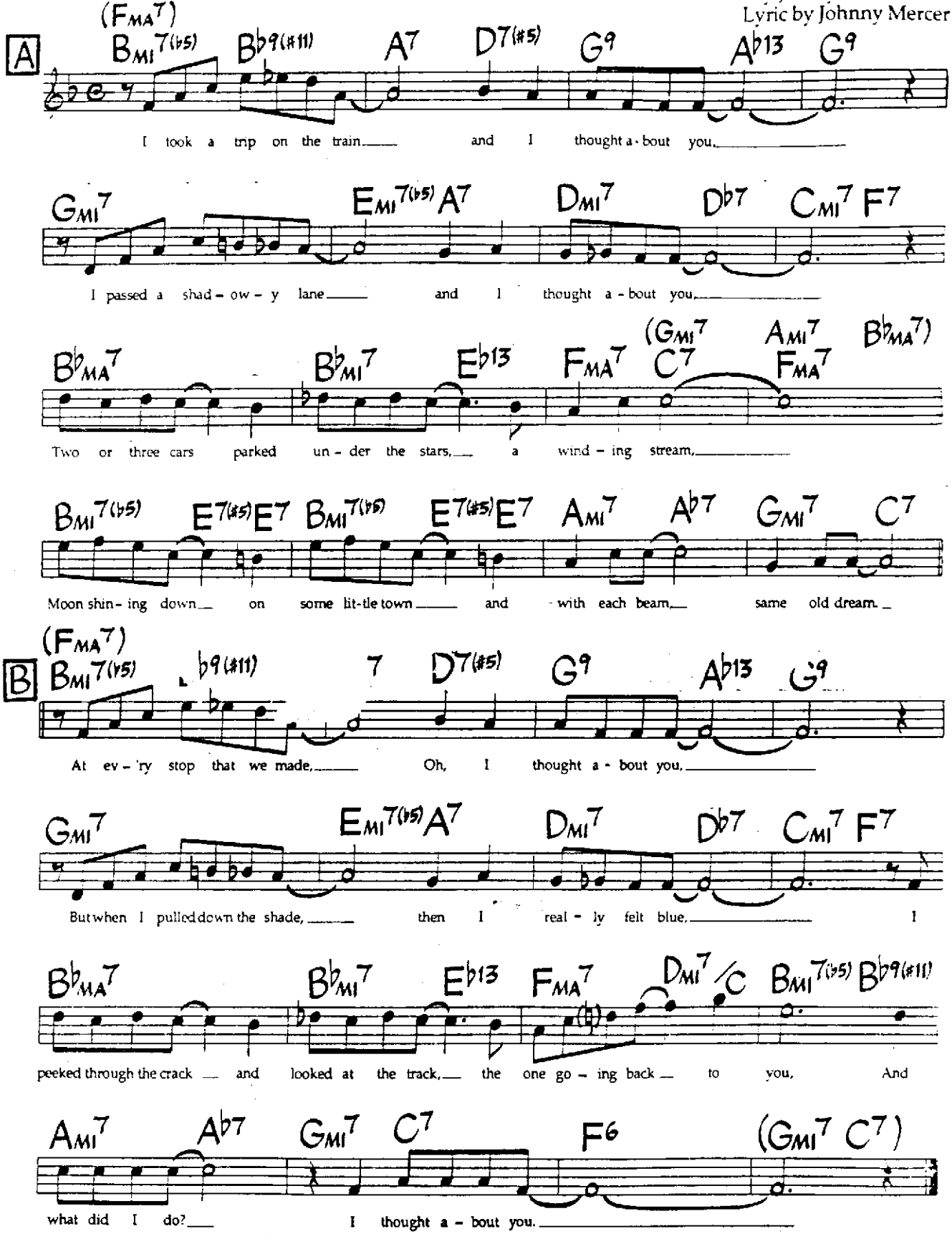
I Thought About You

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Johnny Mercer



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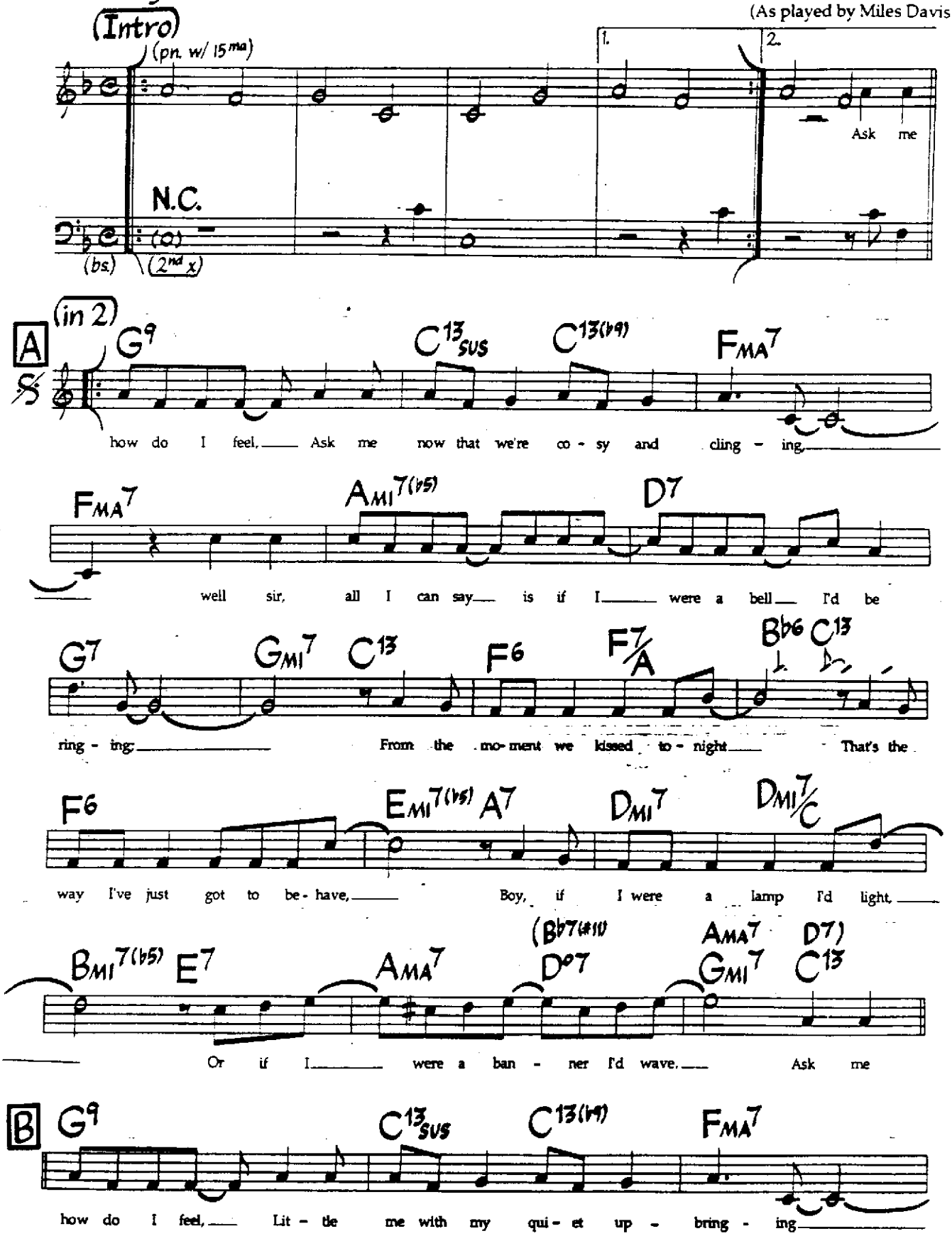
Med. Swing

If I Were A Bell

Frank Loesser
(As played by Miles Davis)



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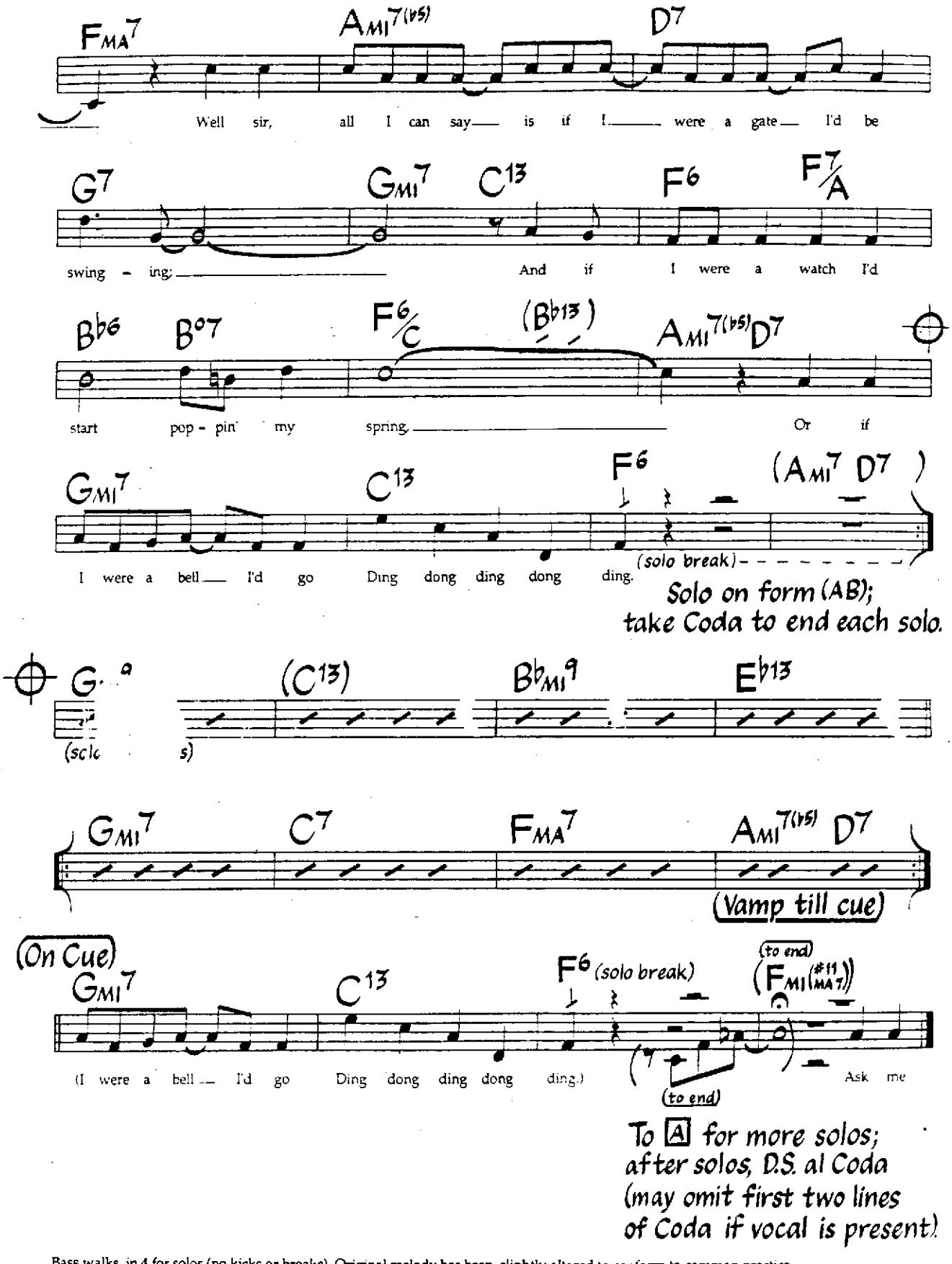
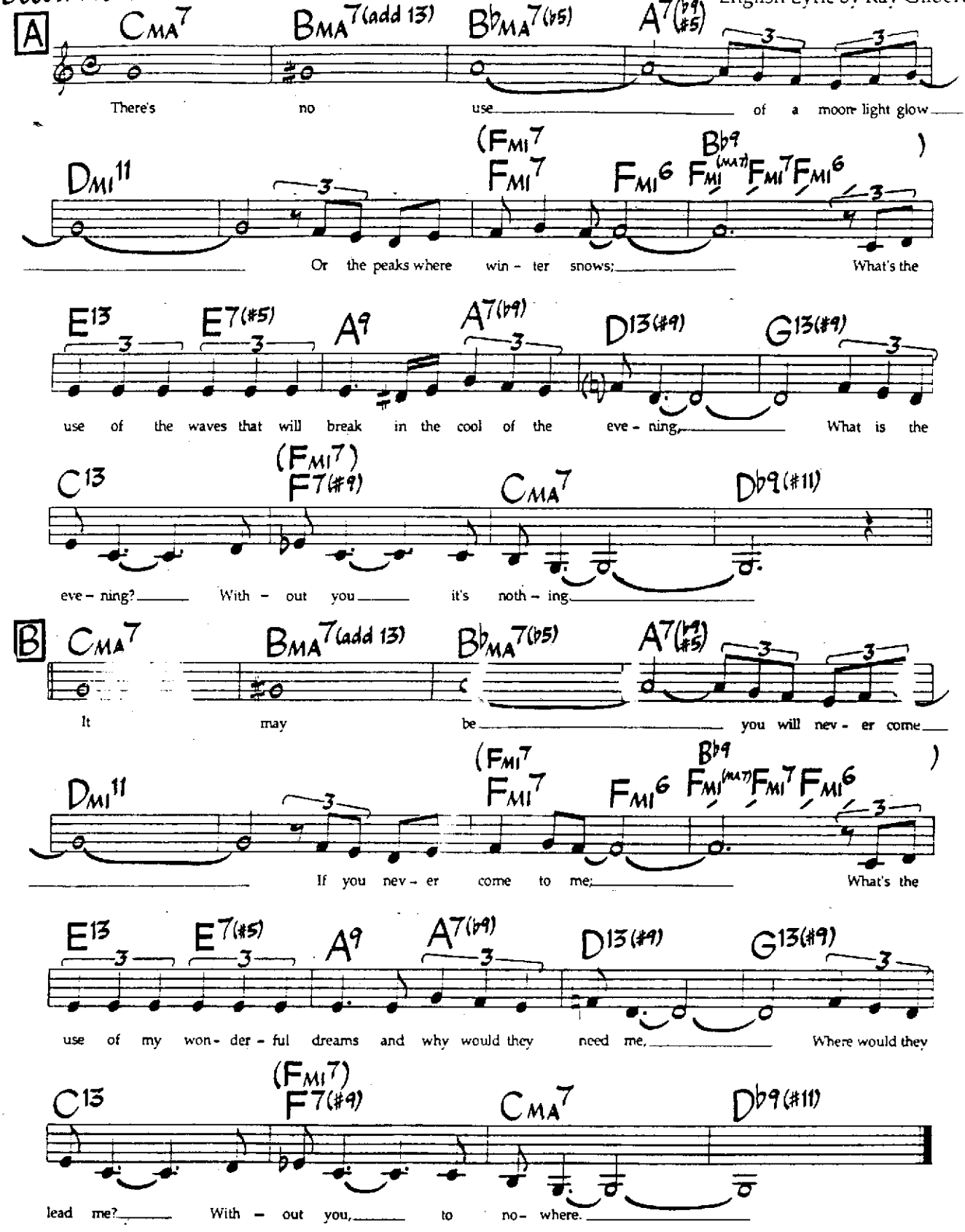


Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice.
Last line of Coda is played by each soloist to cue end of vamp.

Med.-Slow
Bossa Nova

If You Never Come To Me

Music by
Antonio Carlos Jobim
English Lyric by Ray Gilbert



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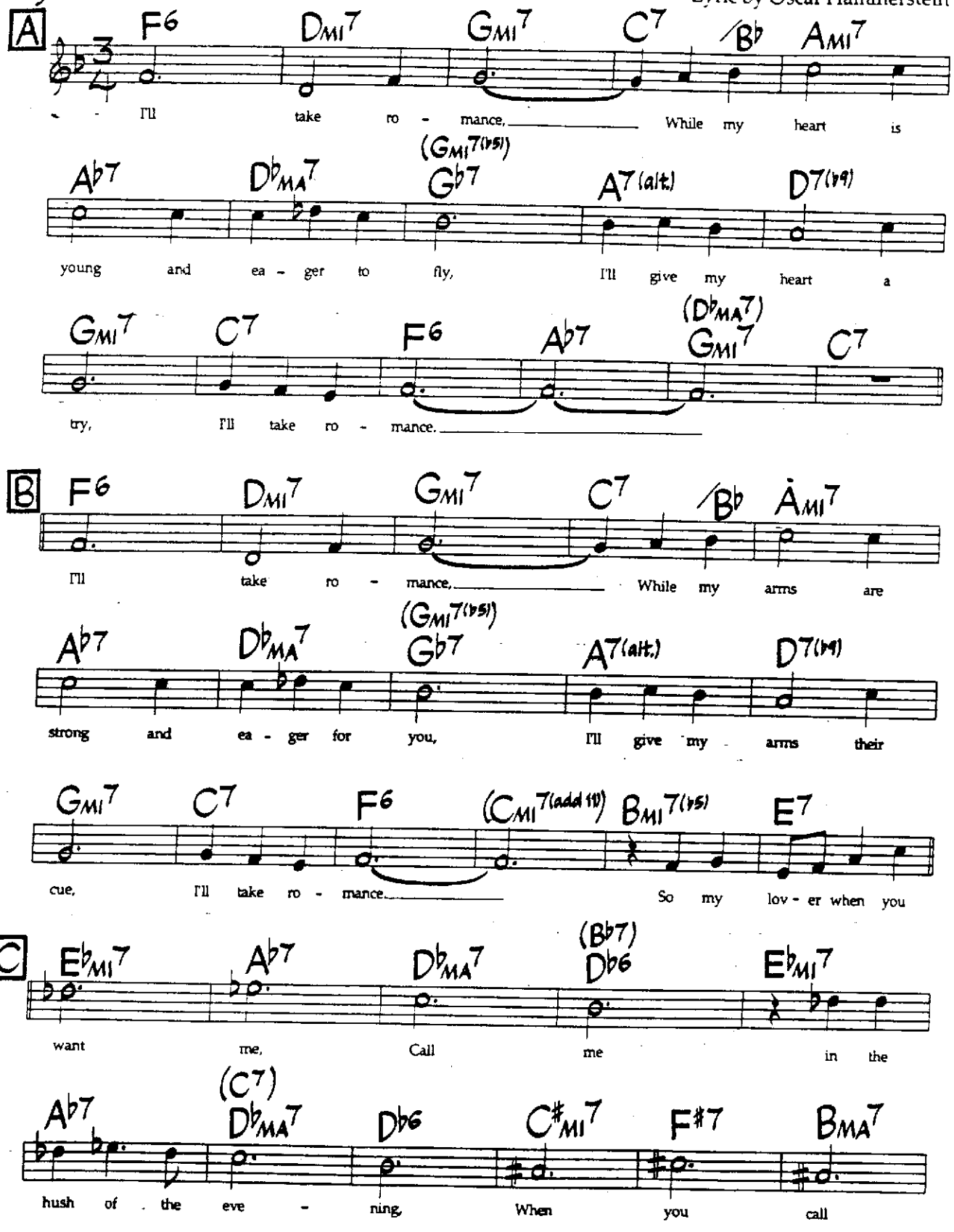
I'll Take Romance

Music by Ben Oakland
Lyric by Oscar Hammerstein II

Bright Jazz Waltz



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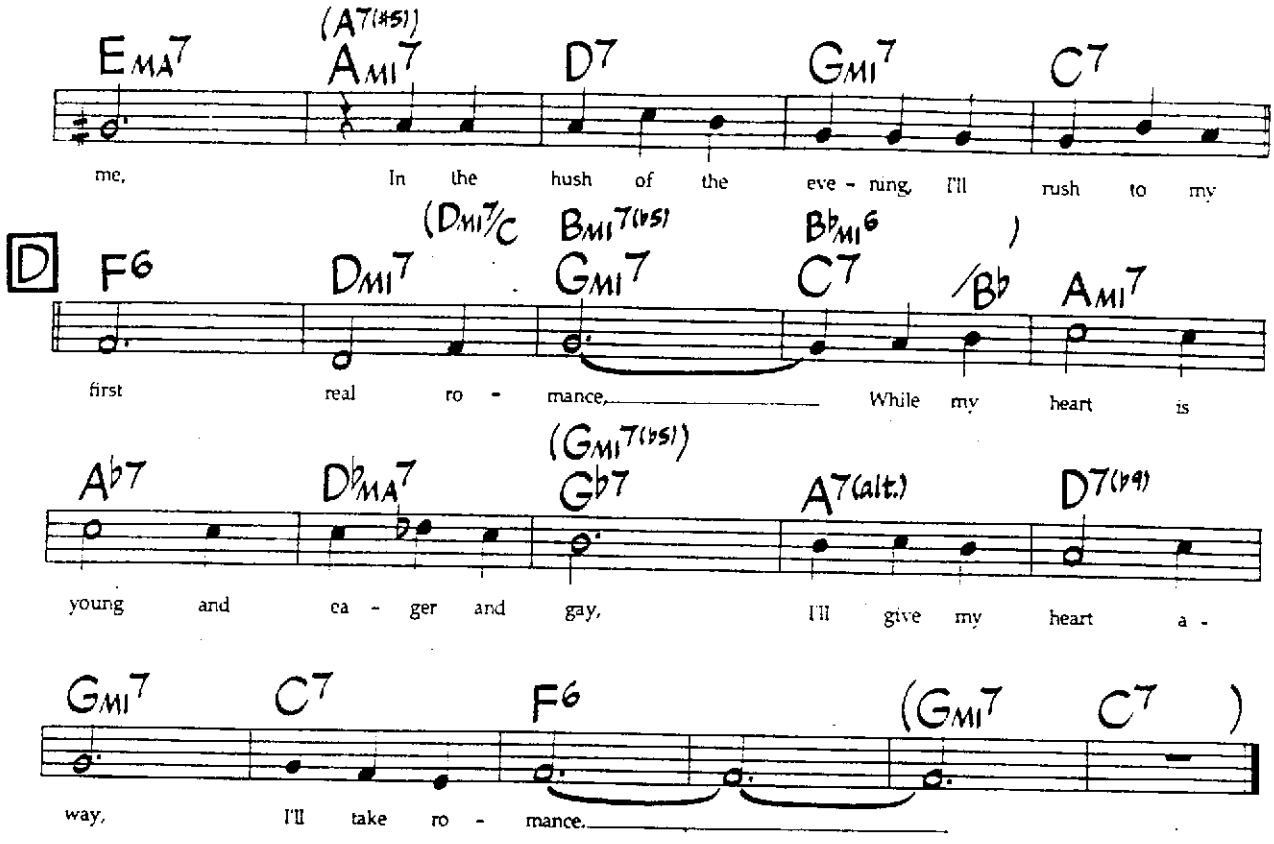
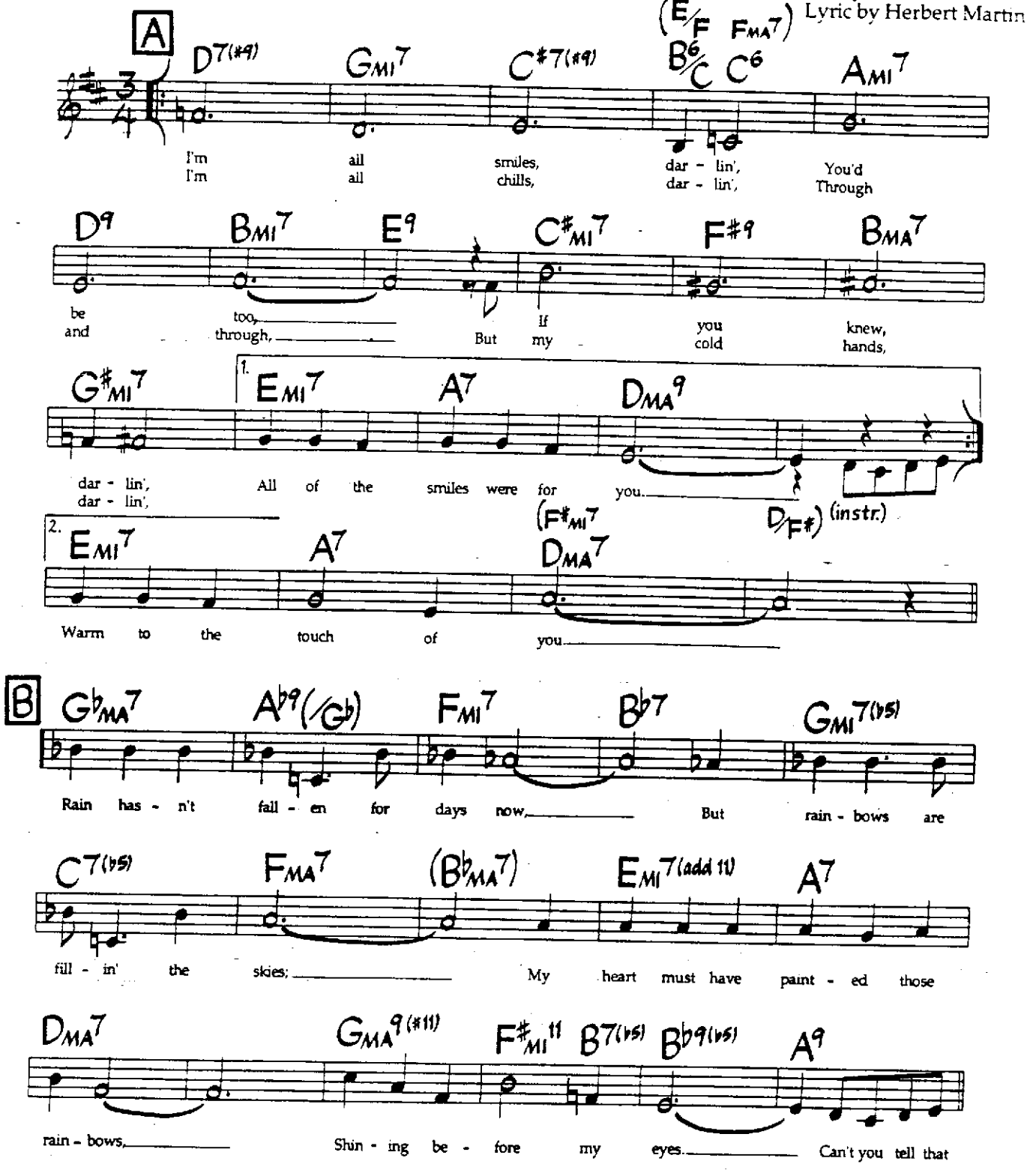

EMA7
(A7(#5))
AMI7
D7
GMI7
C7
me, In the hush of the eve - ning, I'll rush to my
D
F6
(DMI7/C
DMI7
BMI7(b5)
GMI7
BbMI6
C7
/Bb
)
AMI7
first real ro - mance, While my heart is
Ab7
DbMA7
(GMI7(b5))
Gb7
A7(alt.)
D7(b9)
young and ea - ger and gay, I'll give my heart a -
GMI7
C7
F6
(GMI7
C7
)
way, I'll take ro - mance.

I'm All Smiles

Med. Jazz Waltz

Music by Michael Leonard
Lyric by Herbert Martin



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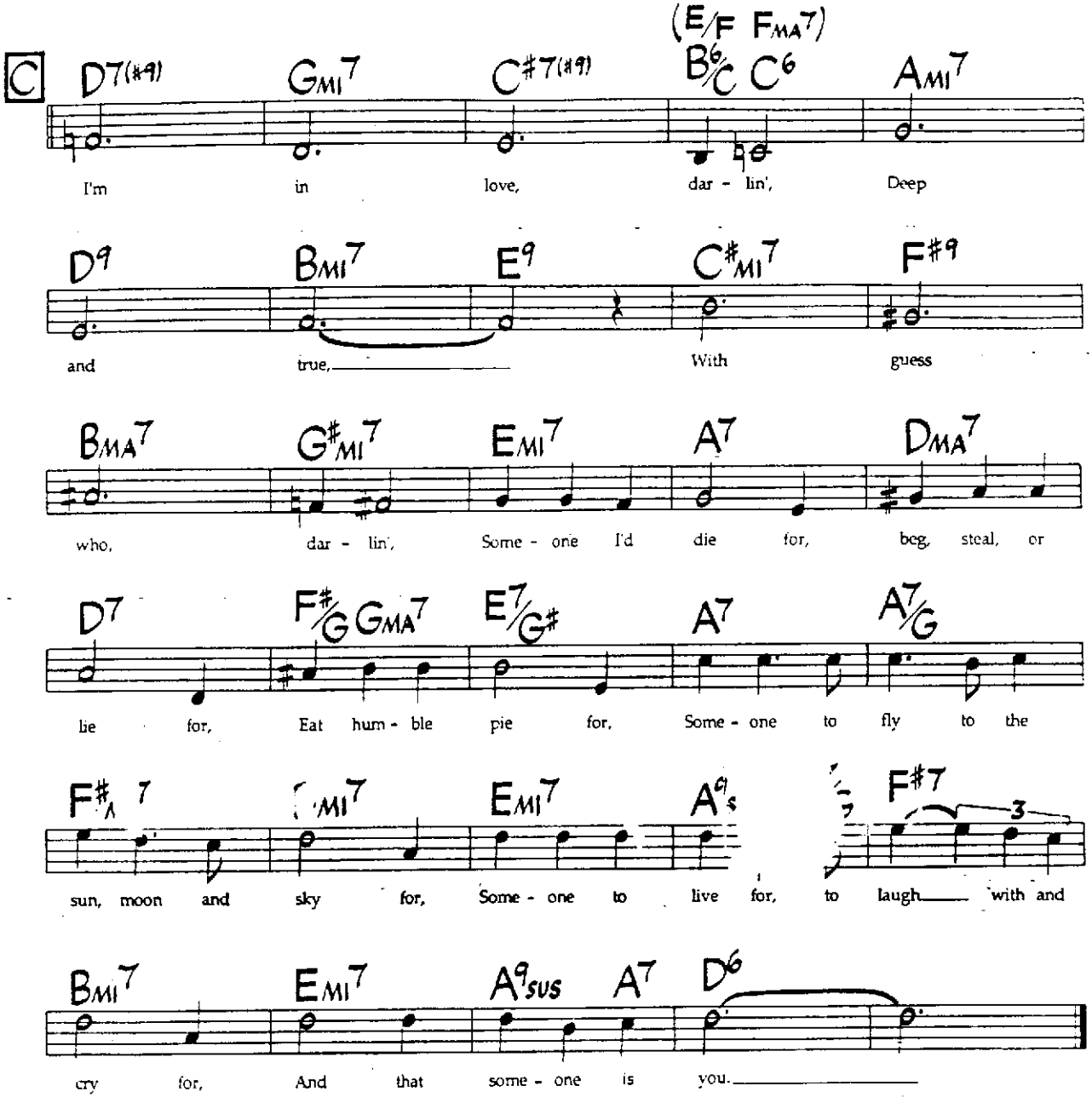
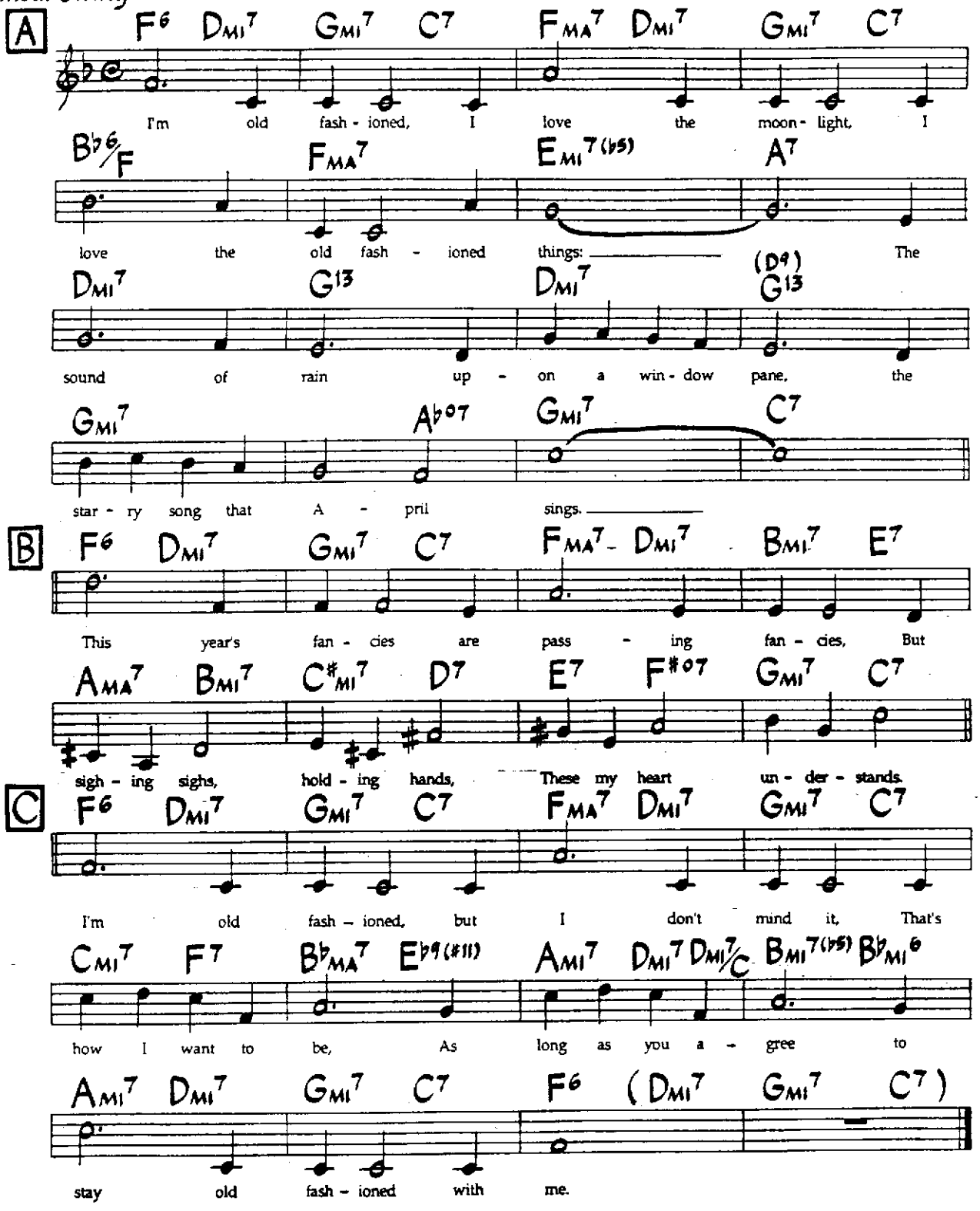

C
D7(#9)
GMI7
C#7(#9)
(E/F FMA7)
B6/C C6
AMI7
I'm in love, dar - lin', Deep
D9
BMI7
E9
C#MI7
F#9
and true, With guess
BMA7
G#MI7
EMI7
A7
DMA7
who, dar - lin', Some - one I'd die for, beg, steal, or
D7
F#/G GMA7
E7/G#
A7
A7/G
lie for, Eat hum - ble pie for, Some - one to fly to the
F#7
EMI7
A9
F#7
3
sun, moon and sky for, Some - one to live for, to laugh with and
BMI7
EMI7
A9SUS
A7
D6
cry for, And that some - one is you.

I'm Old Fashioned

Music by Jerome Kern
Lyric by Johnny Mercer

Med. Swing



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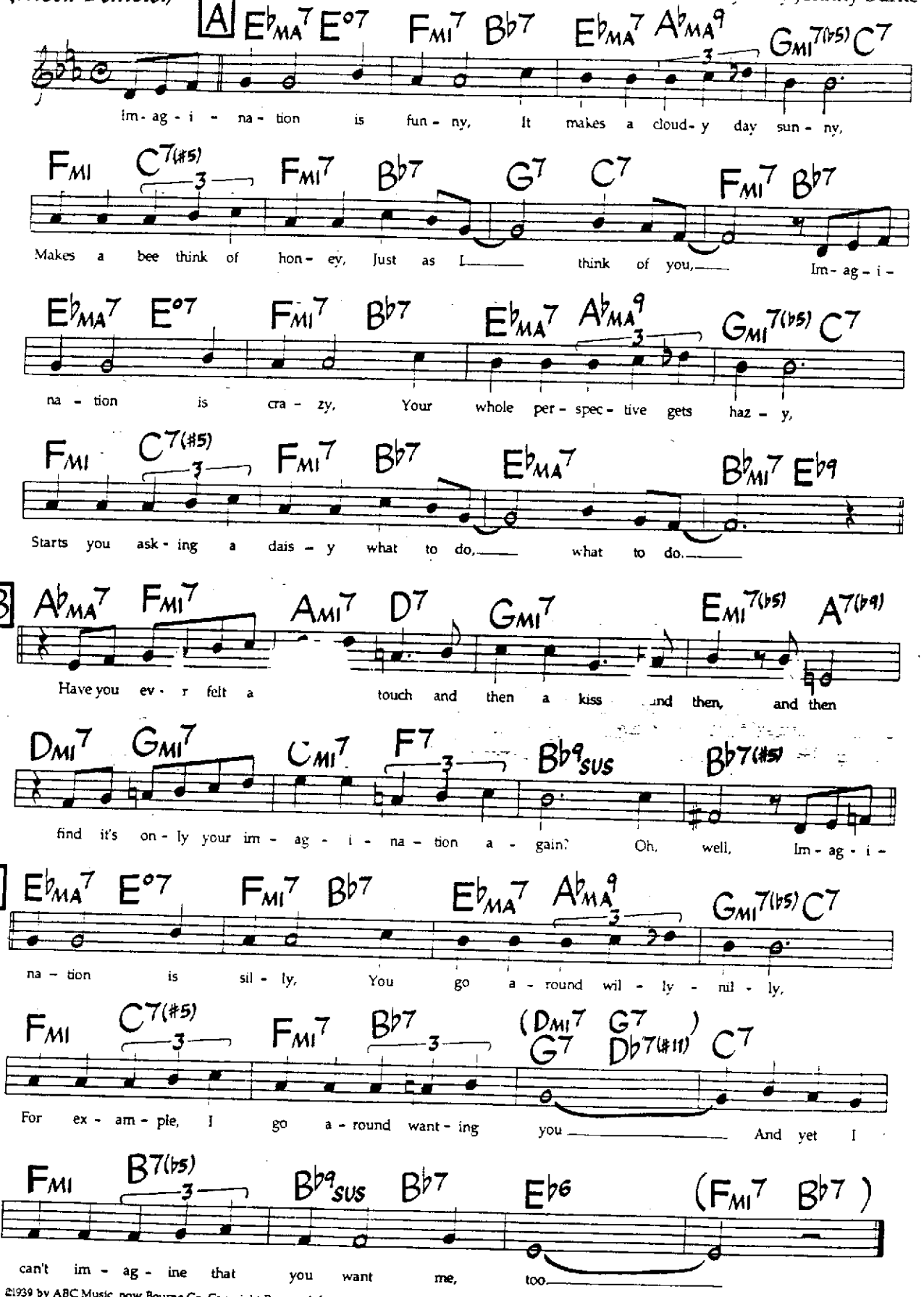
Imagination

Music by Jimmy Van Heusen
Lyric by Johnny Burke

(Med. Ballad)



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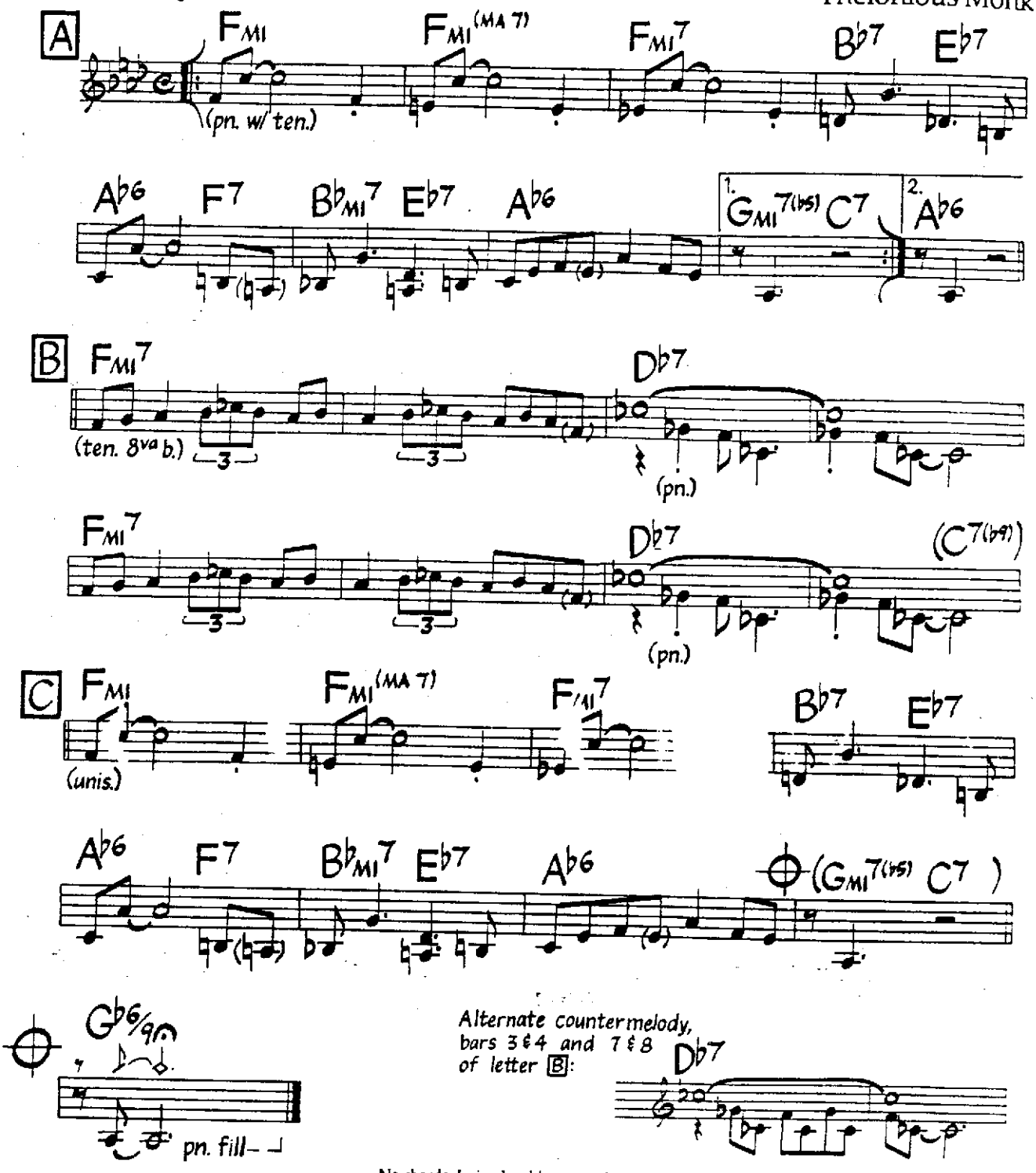
In Walked Bud

Med. Swing

Thelonious Monk



No chords during head (except at letter B). Tenor plays the A natural in bar 6 of letters A & C.

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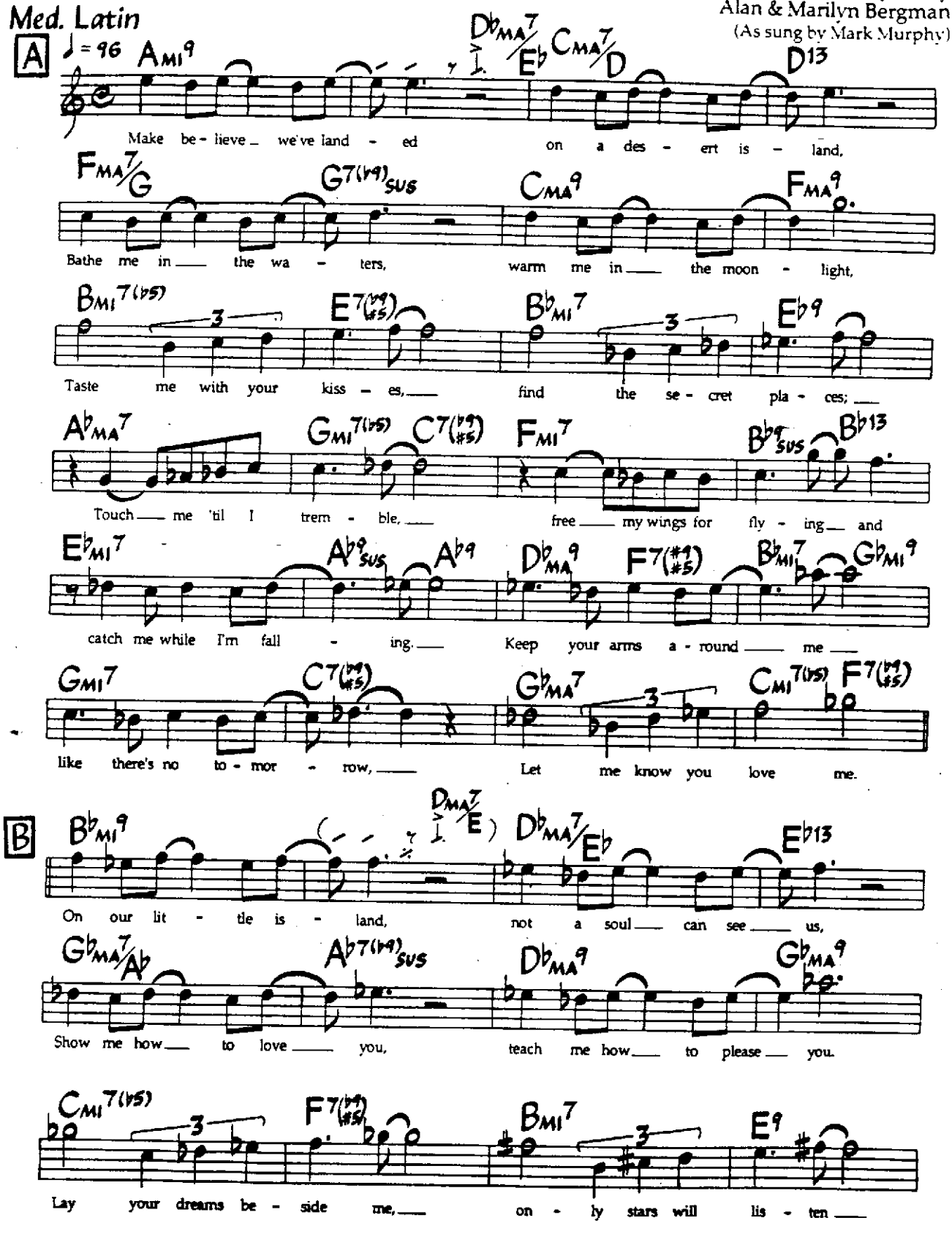
The Island

Music by Ivan Lins
& Vitor Martins
English Lyric by
Alan & Marilyn Bergman
(As sung by Mark Murphy)

Med. Latin



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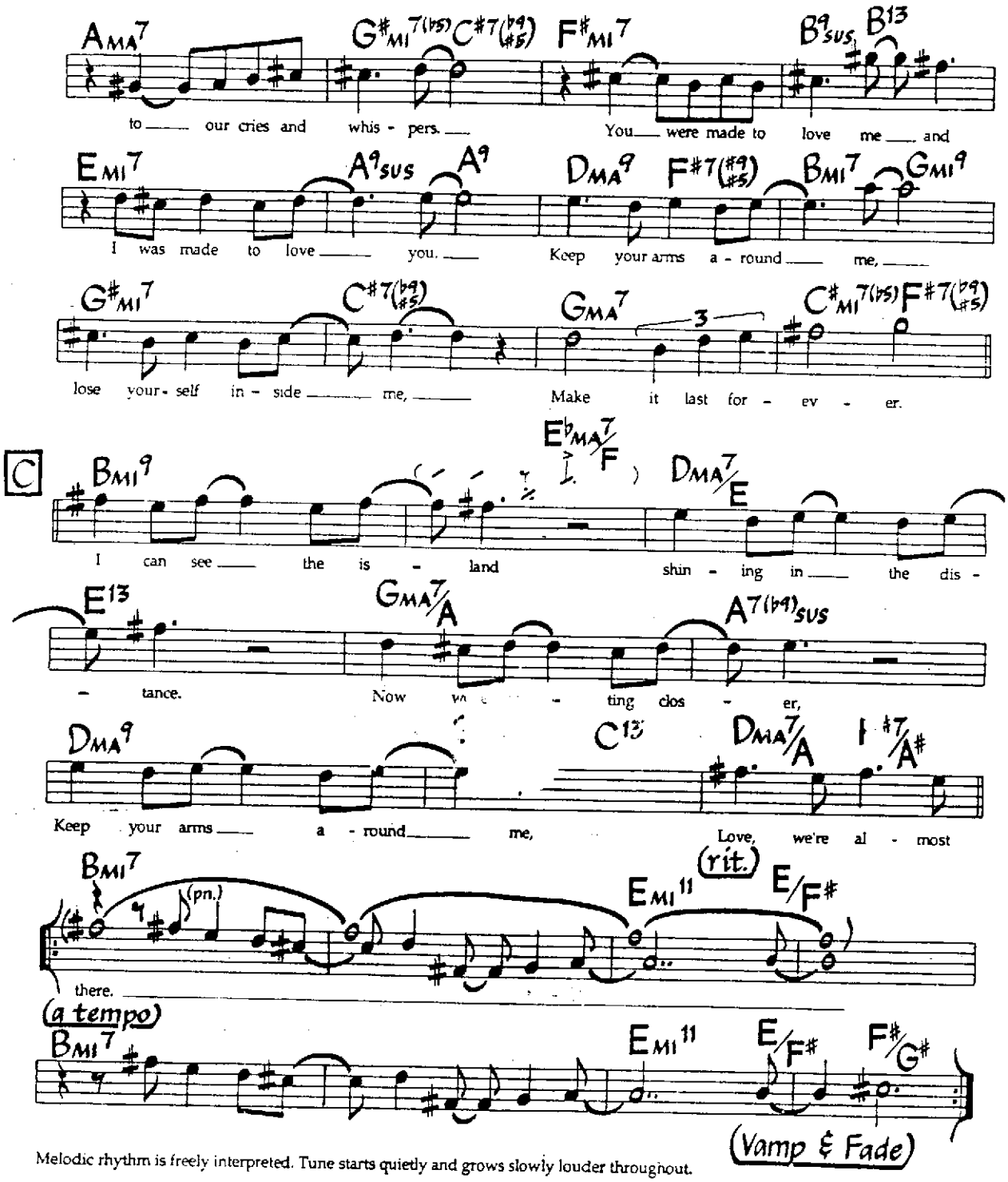
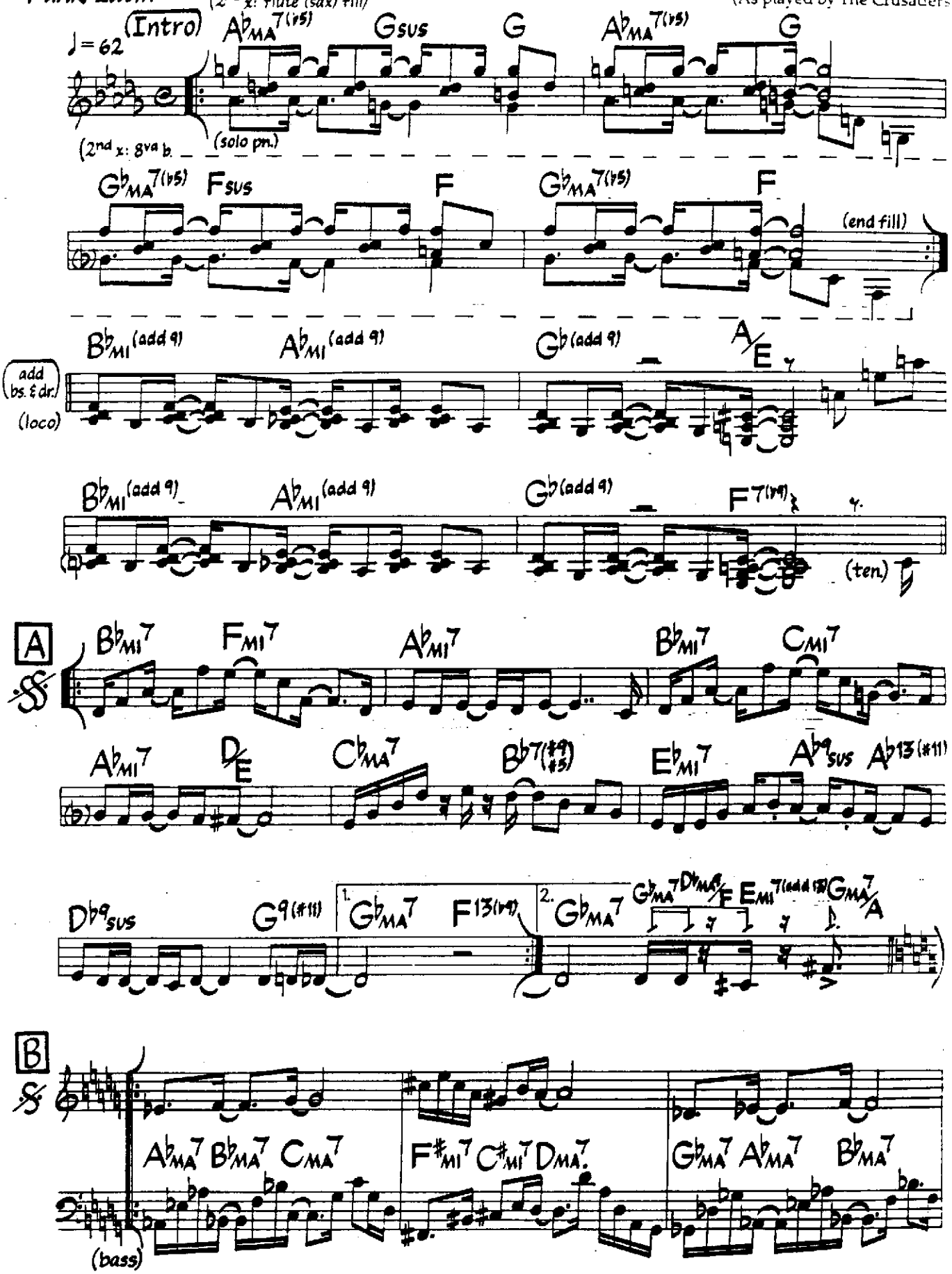


Melodic rhythm is freely interpreted. Tune starts quietly and grows slowly louder throughout.

It Happens Every Day

Med-Slow Funk/Latin

Joe Sample
(As played by The Crusaders)



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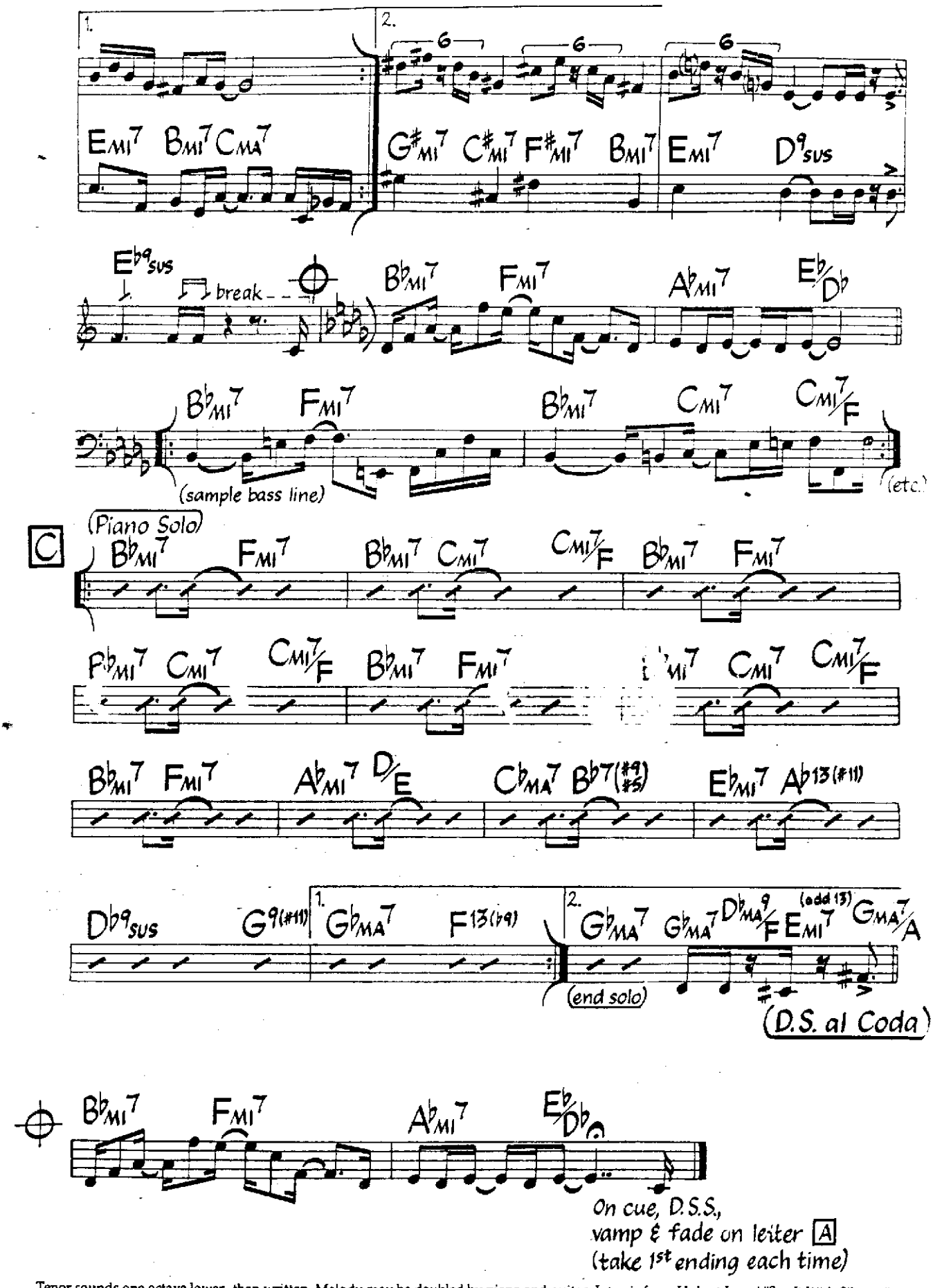
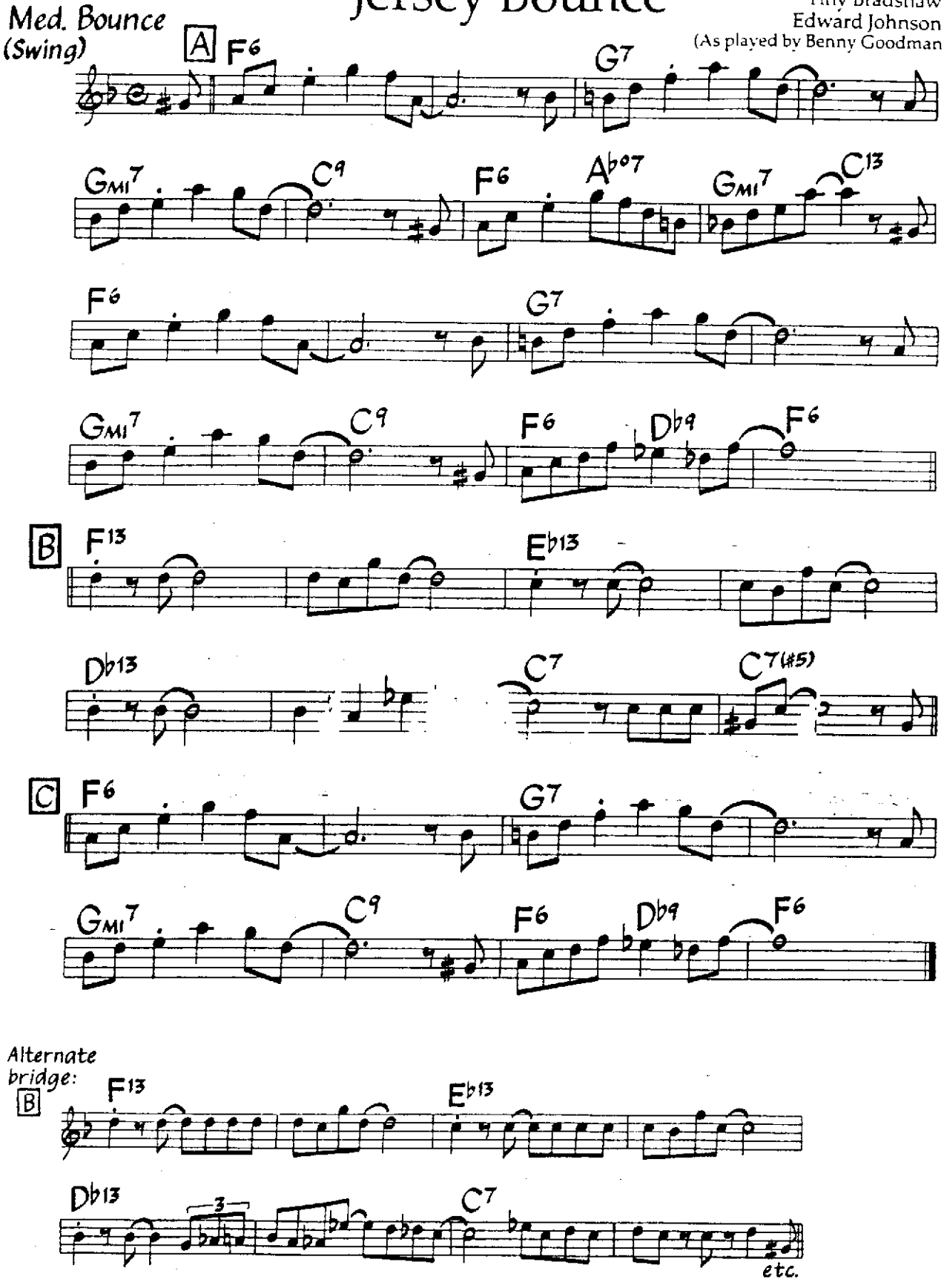


Tenor sounds one octave lower than written. Melody may be doubled by piano and guitar. Intro is from Hubert Laws' "Say It With Silence."

Jersey Bounce

Bobby Plater
Tiny Bradshaw
Edward Johnson
(As played by Benny Goodman)



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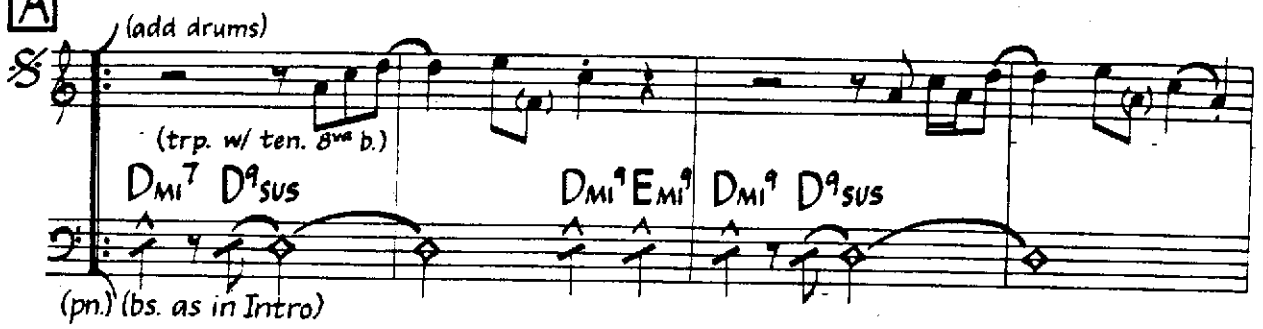
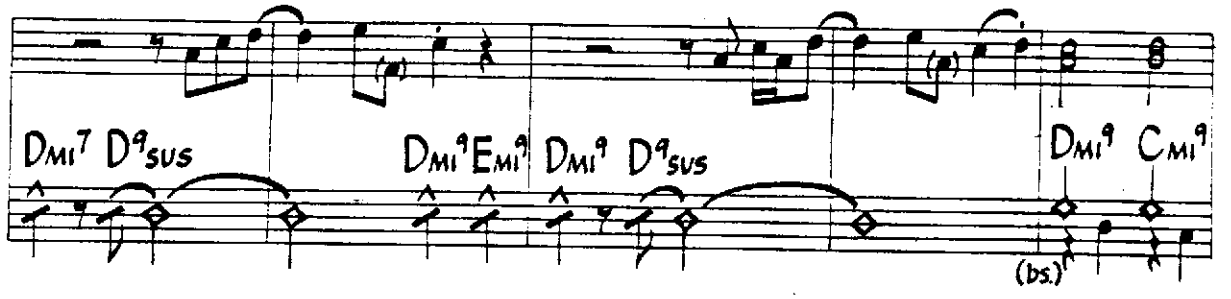
Joshua

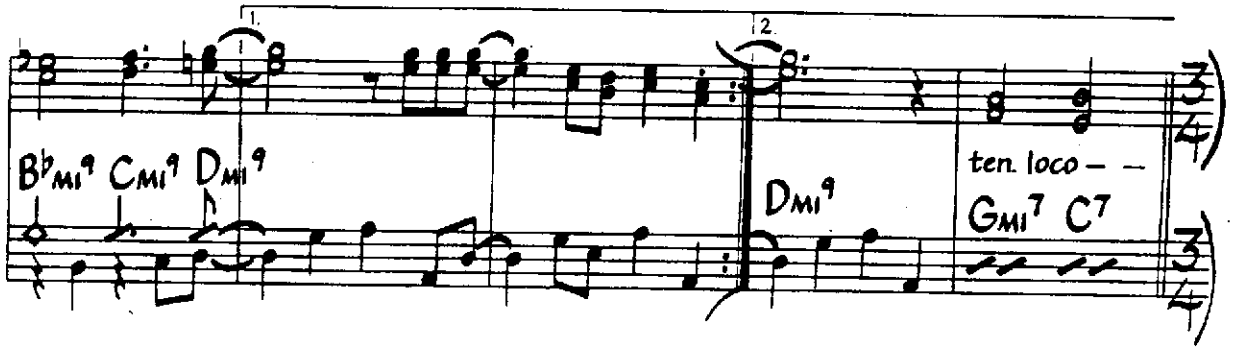
Victor Feldman
(As played by Miles Davis)

Fast Swing
♩ = 240 (Intro)

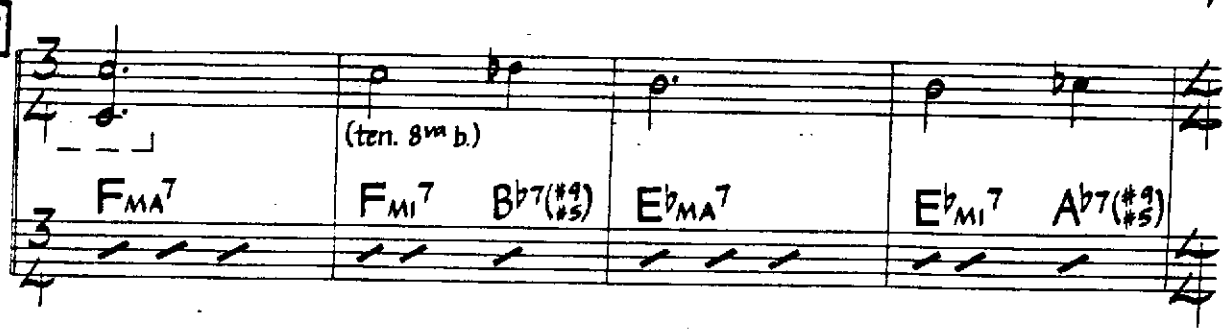
A

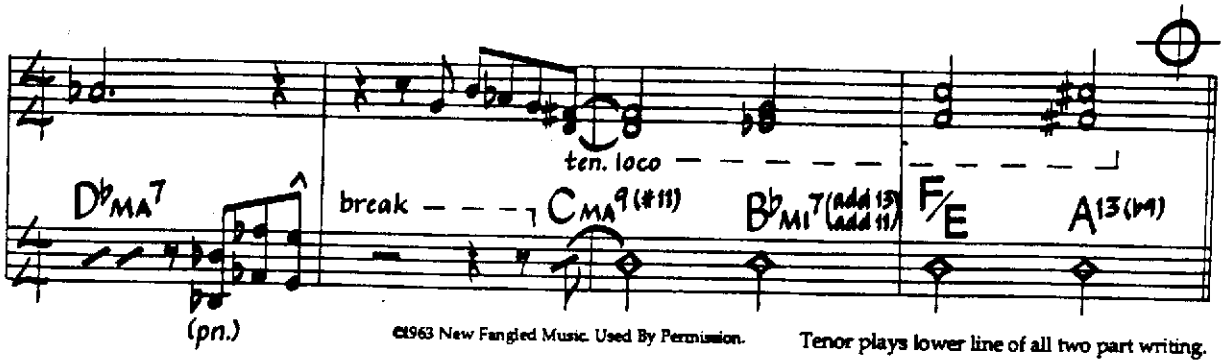






B





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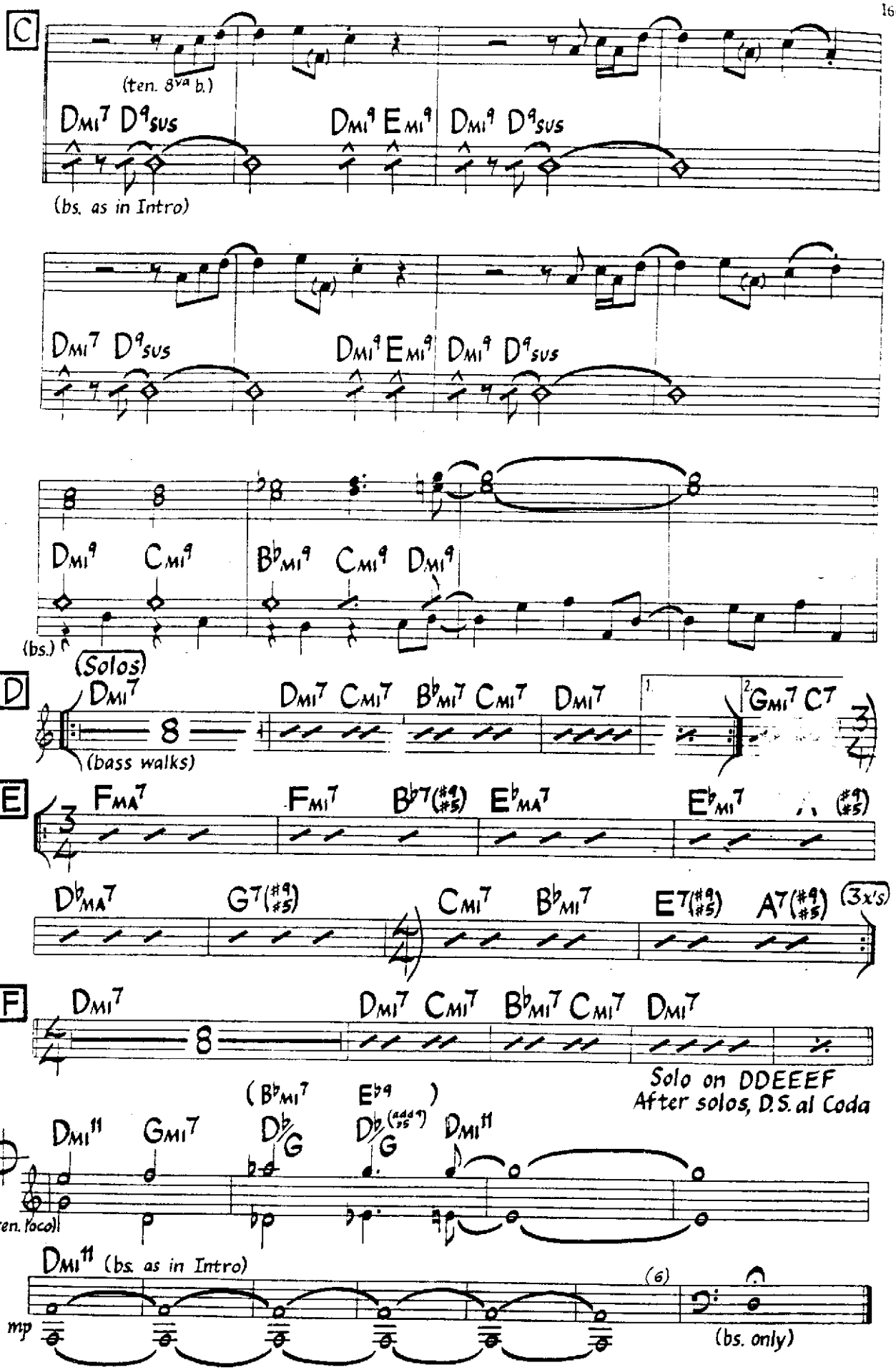
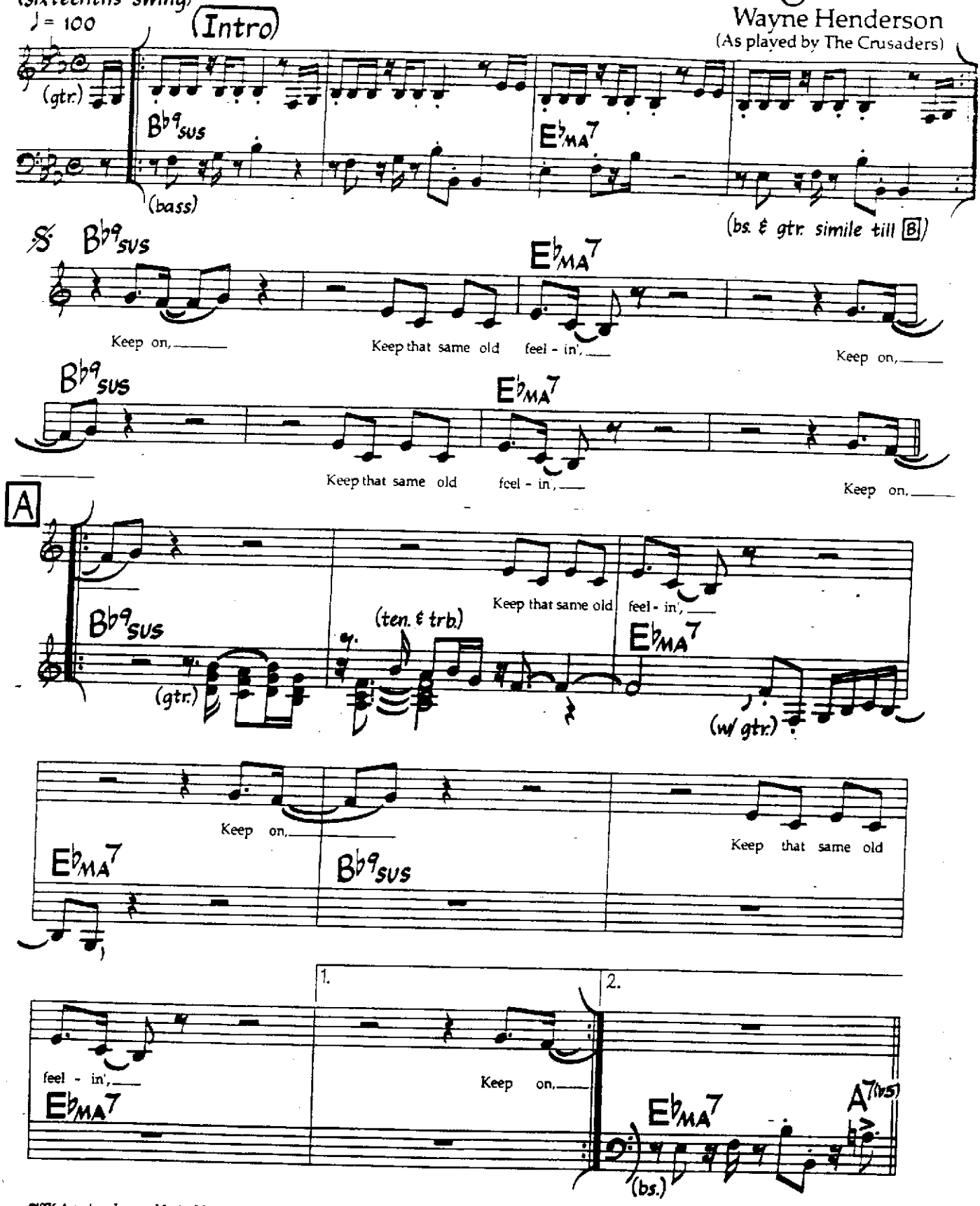
Tenor plays lower line of all two part writing.


C
(ten. 8va b.)
DMI7 D9SUS
DMI9 EMI9
DMI9 D9SUS
(bs. as in Intro)
DMI7 D9SUS
DMI9 EMI9
DMI9 D9SUS
DMI9 CMI9
BbMI9 CMI9 DMI9
(bs.)
(Solos)
D
DMI7
DMI7 CMI7 BbMI7 CMI7 DMI7
1.
2.
GMI7 C7
(bass walks)
E
FMA7
FMI7
Bb7(#9 #5)
EbMA7
EbMI7 (#9 #5)
DbMA7
G7(#9 #5)
CMI7
BbMI7
E7(#9 #5)
A7(#9 #5)
(3x's)
F
DMI7
DMI7 CMI7 BbMI7 CMI7 DMI7
Solo on DDEEEF
After solos, D.S. al Coda
(BbMI7 Eb9)
DMI11
GMI7
Db/G
Db(add9)/G
DMI11
(ten. loco)
DMI11 (bs. as in Intro)
(6)
mp
(bs. only)

Keep That Same Old Feeling

Med. Funk
(sixteenths swing)
♩ = 100

Wayne Henderson
(As played by The Crusaders)



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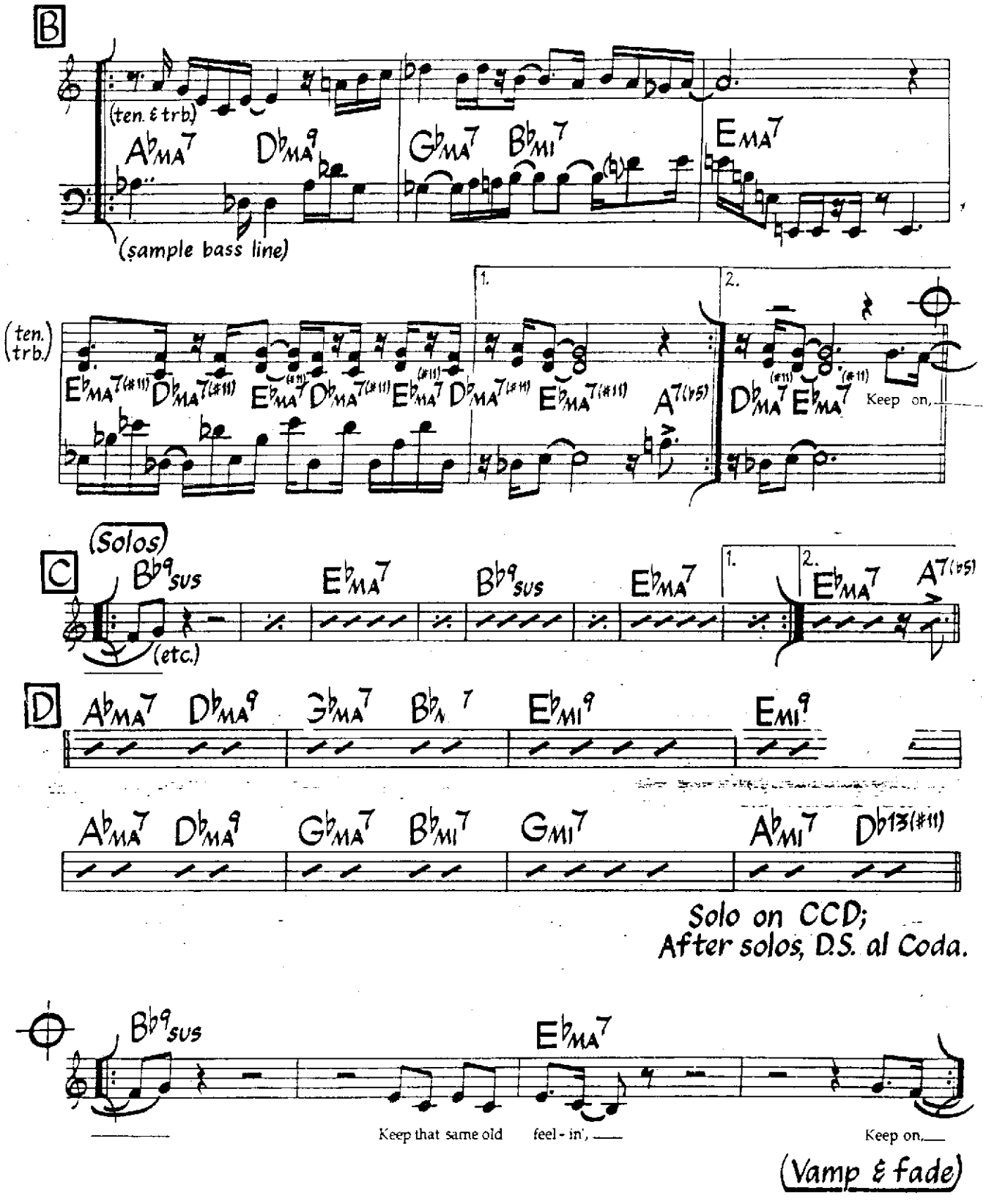
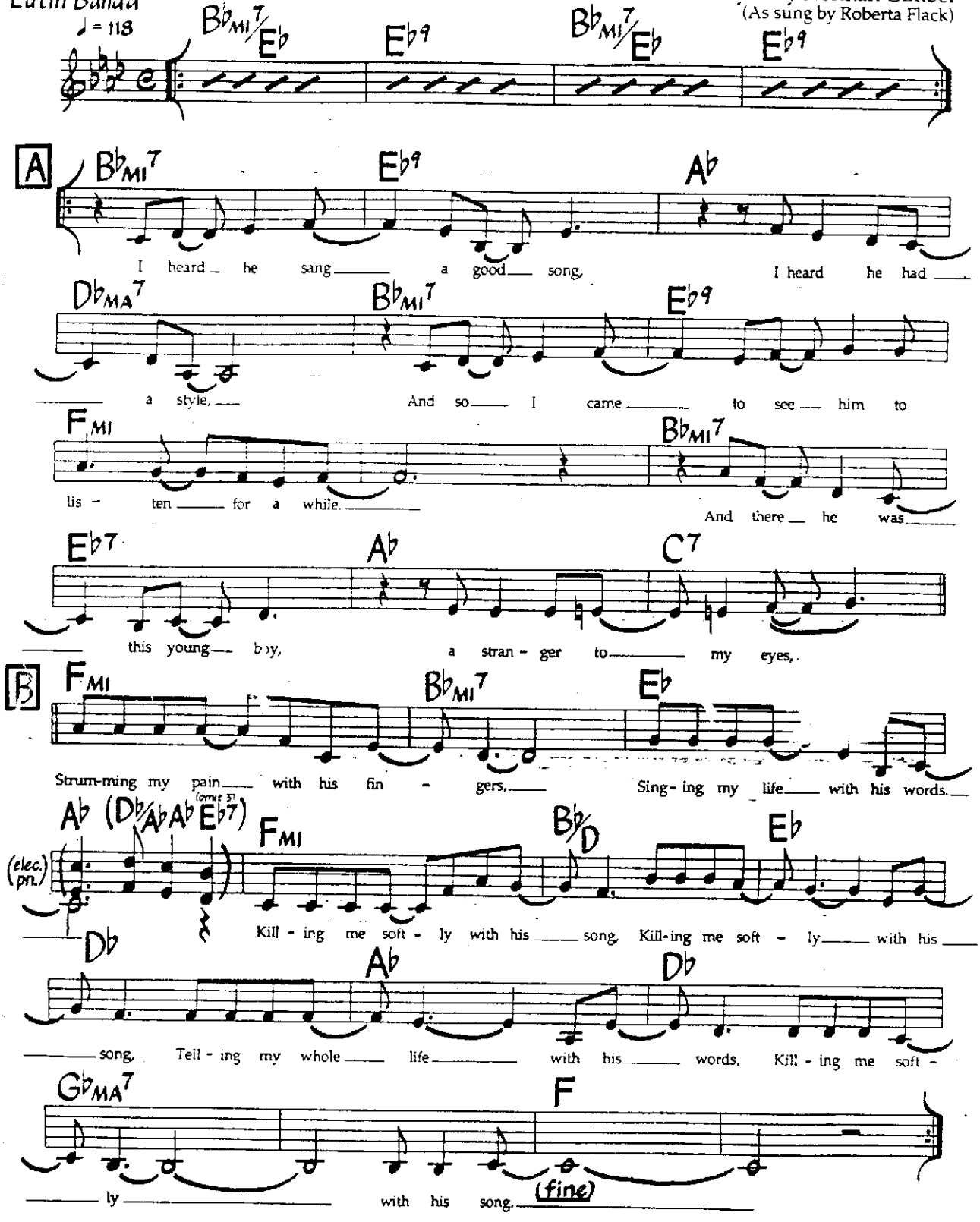


Chord rhythms follow horns at bars 4 & 5 of letter B. Vocals under solos optional. Horns may play riff from letter A during Coda.

Killing Me Softly With His Song

Med. Rock/
Latin Ballad
♩ = 118

Music by Charles Fox
Lyric by Norman Gimbel
(As sung by Roberta Flack)



2nd VERSE
I felt all flushed with fever, embarassed bythe crowd,
I felt he found my letters and read each one out loud.
I pgayed that he would finish but he just kept right on. (Strumming, etc.)

3rd VERSE
He sang as if he knew me, in all my dark despair.
And then he looked right through me as if I wasn't there.
But he was there this stranger singing clear and strong. (Strumming, etc.)

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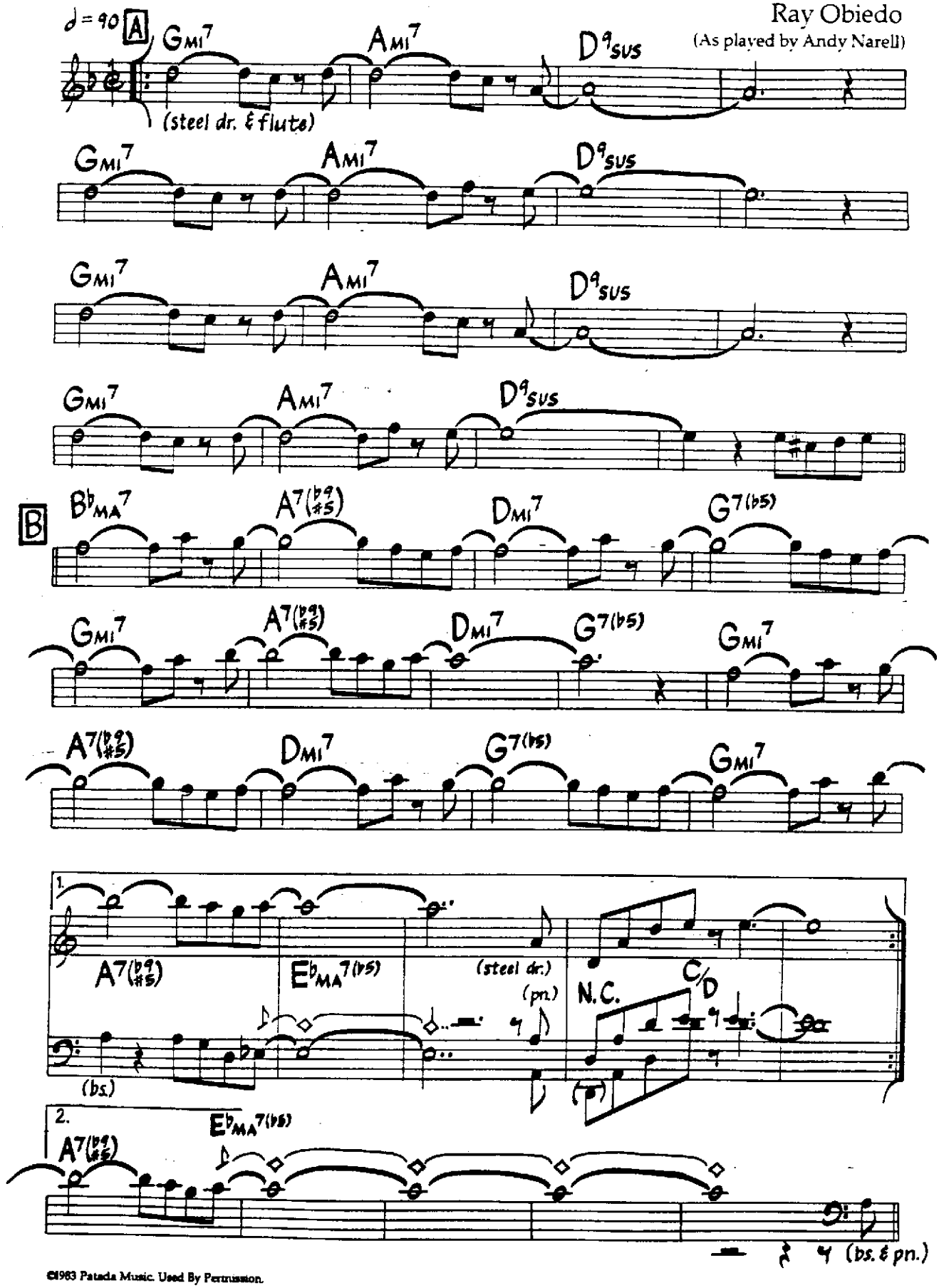
Medium – Slow Samba

La Samba

Ray Obiedo
(As played by Andy Narell)



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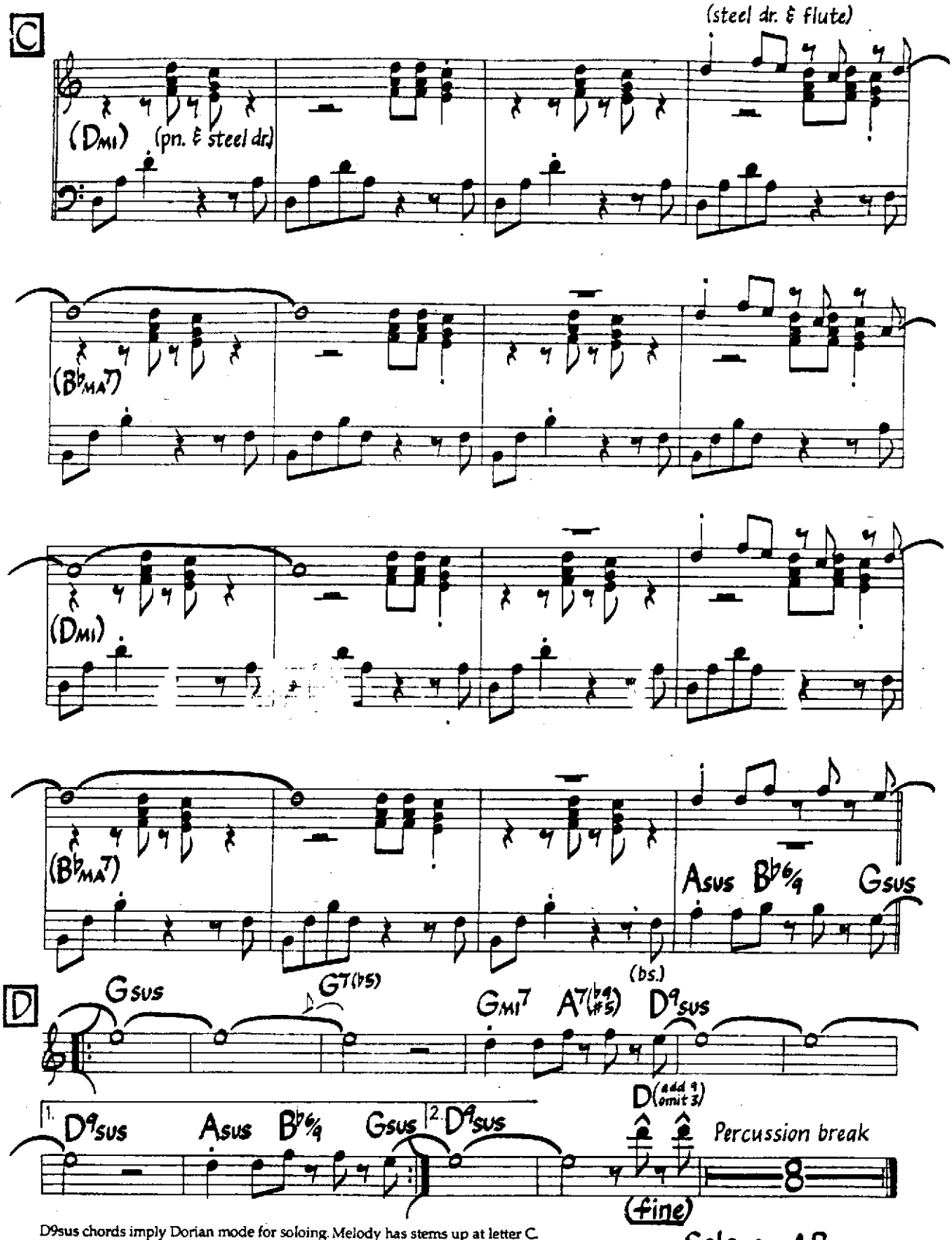


D9sus chords imply Dorian mode for soloing. Melody has stems up at letter C.

Solo on AB
(use 2nd ending each time).
After solos, D.C. al fine.

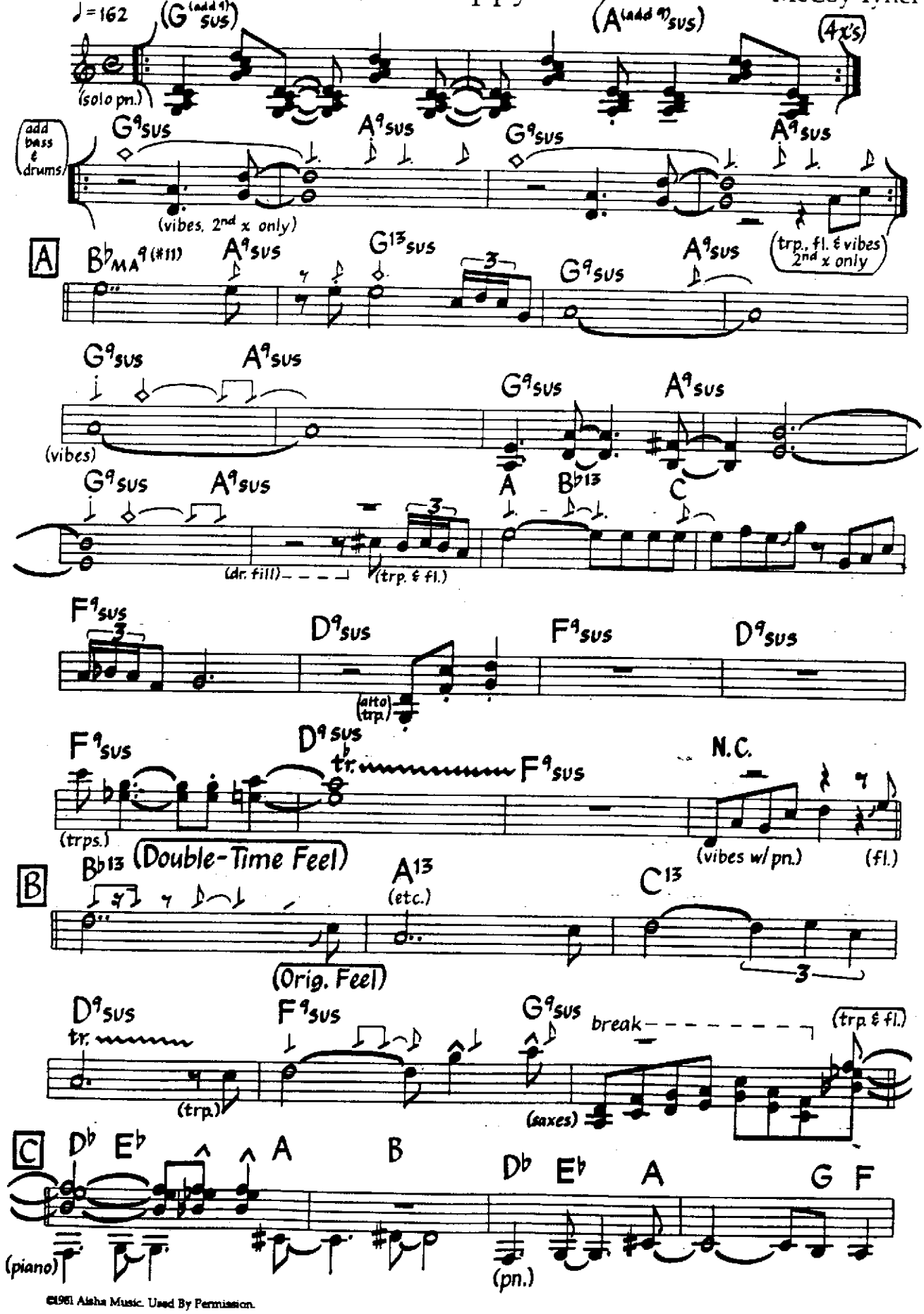
La Vida Feliz

(The Happy Life)

Medium Latin/Rock

♩ = 162

McCoy Tyner



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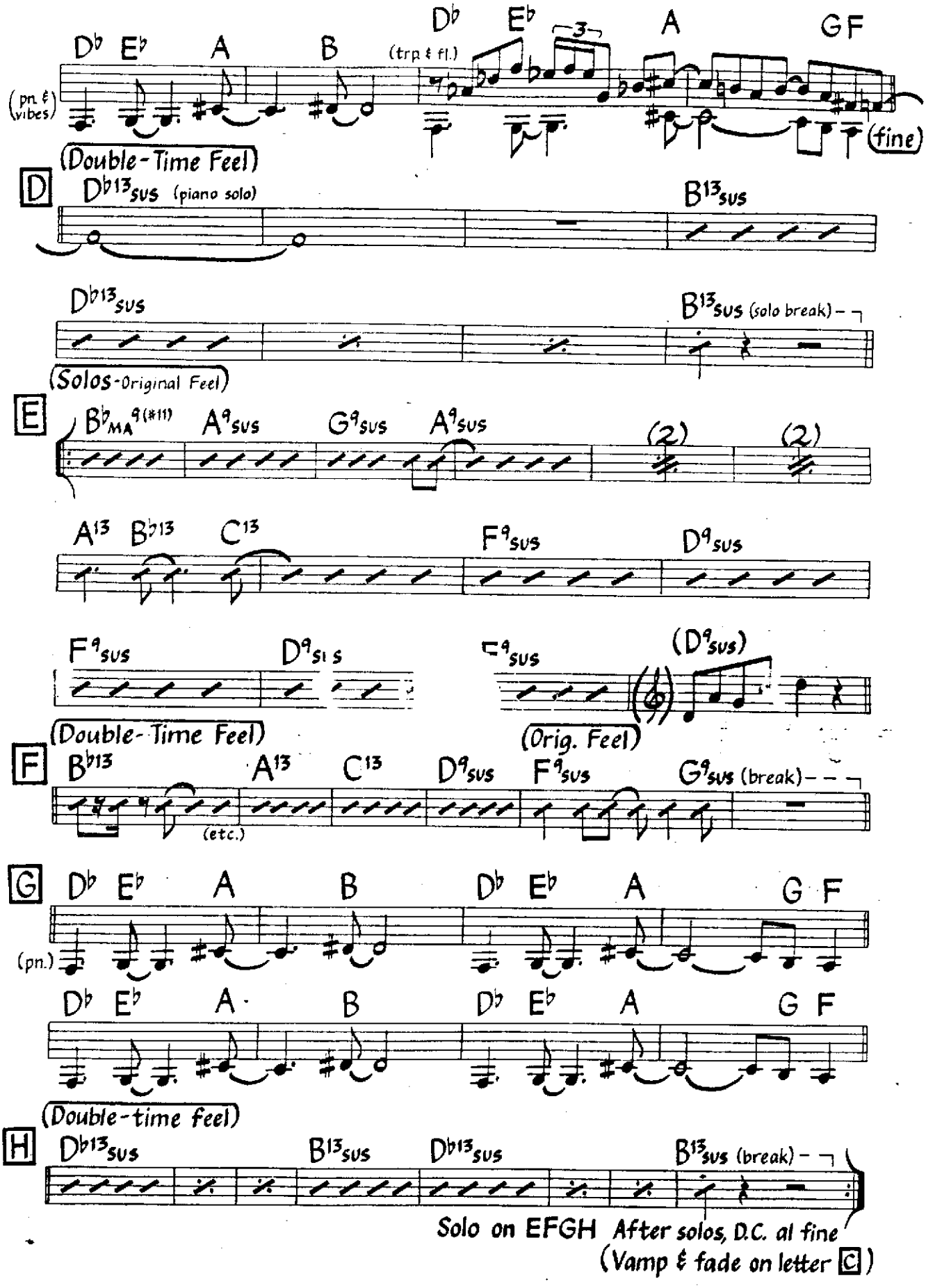
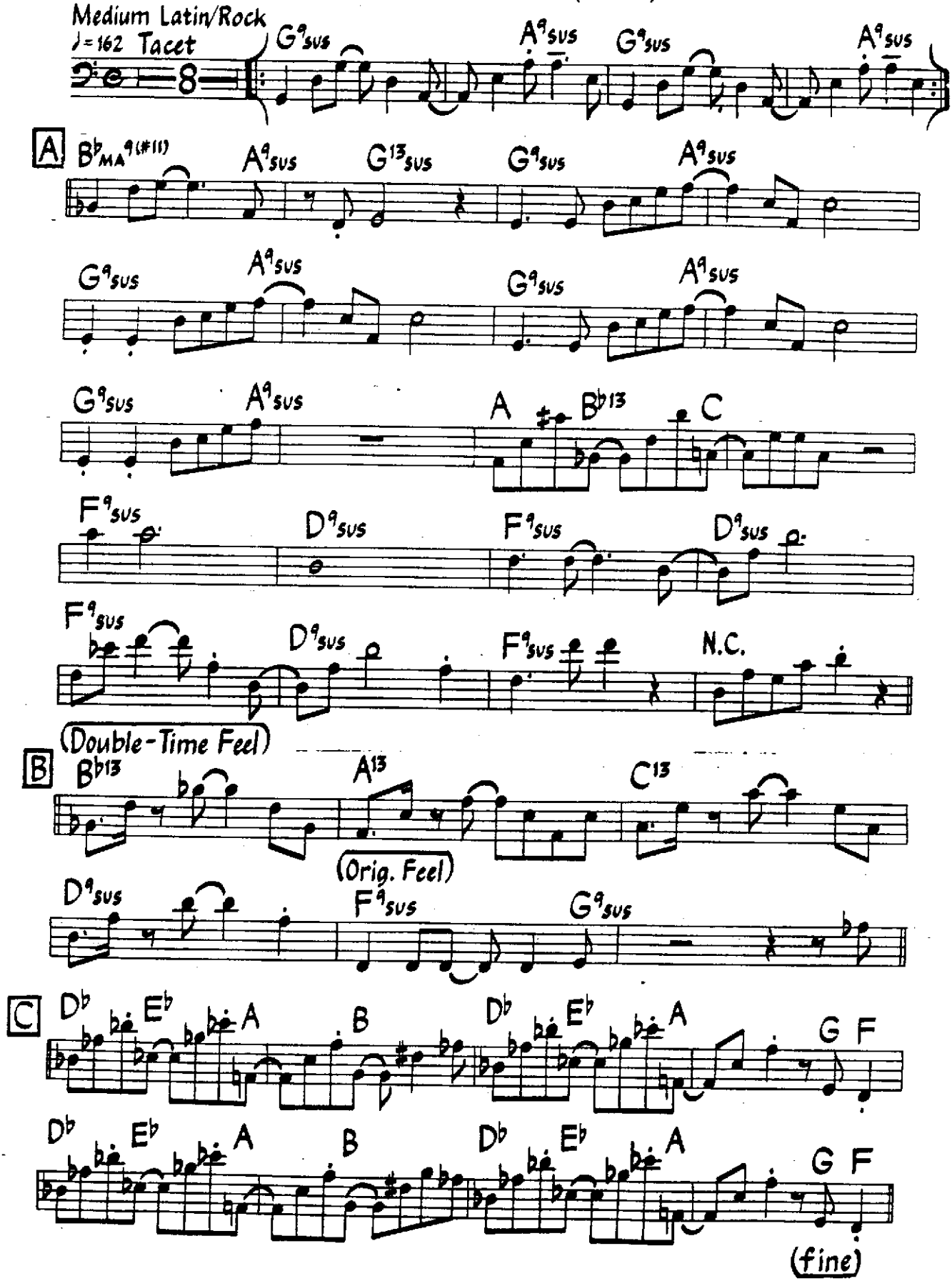
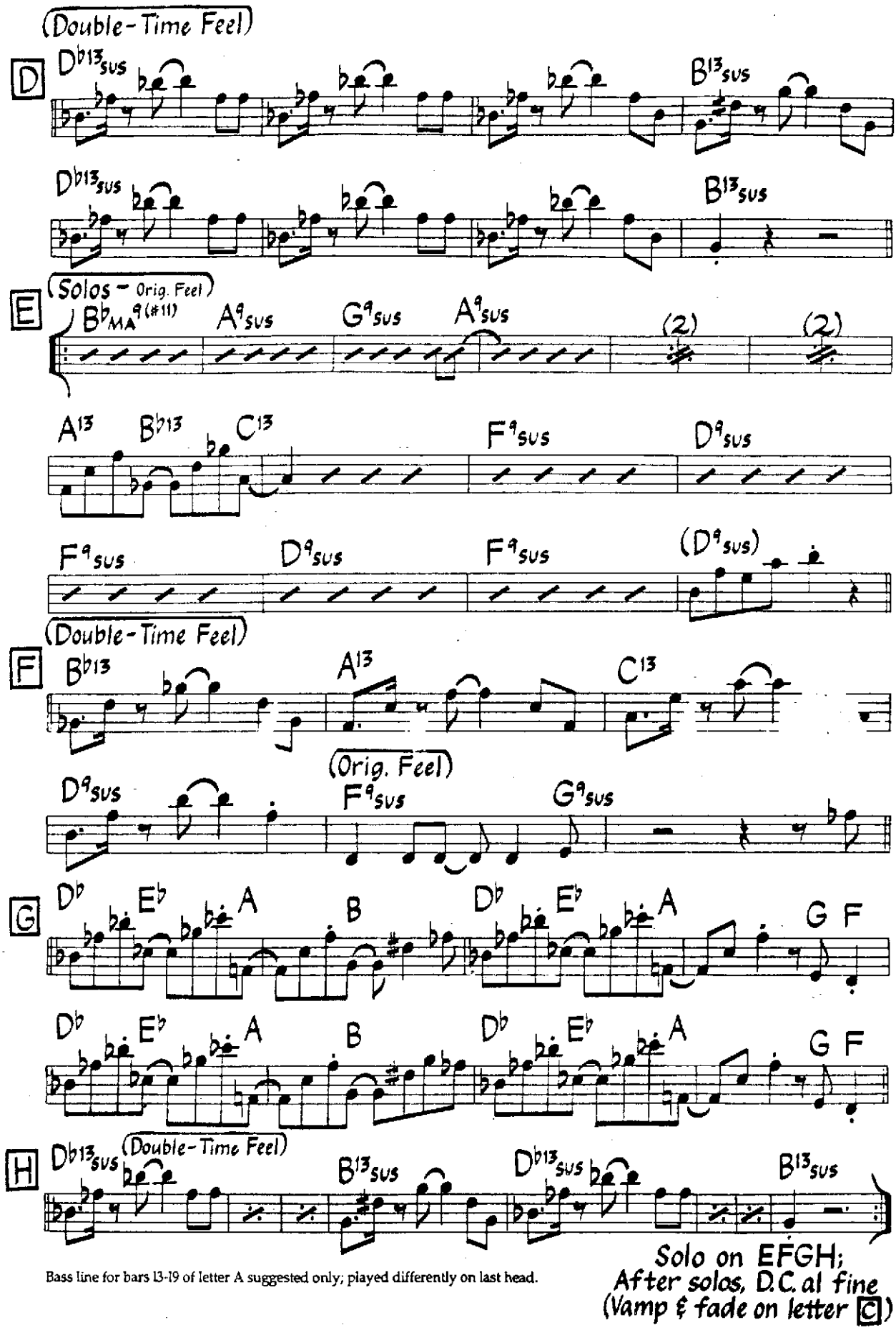

(pn. & vibes)
(trp. & fl.)
(fine)
(Double-Time Feel)
D
(piano solo)
(solo break)
(Solos-Original Feel)
E
(2)
(2)
(Double-Time Feel)
(Orig. Feel)
F
(etc.)
G
(pn.)
(Double-time feel)
H
Solo on EFGH After solos, D.C. al fine
(Vamp & fade on letter C)

La Vida Feliz (Bass)





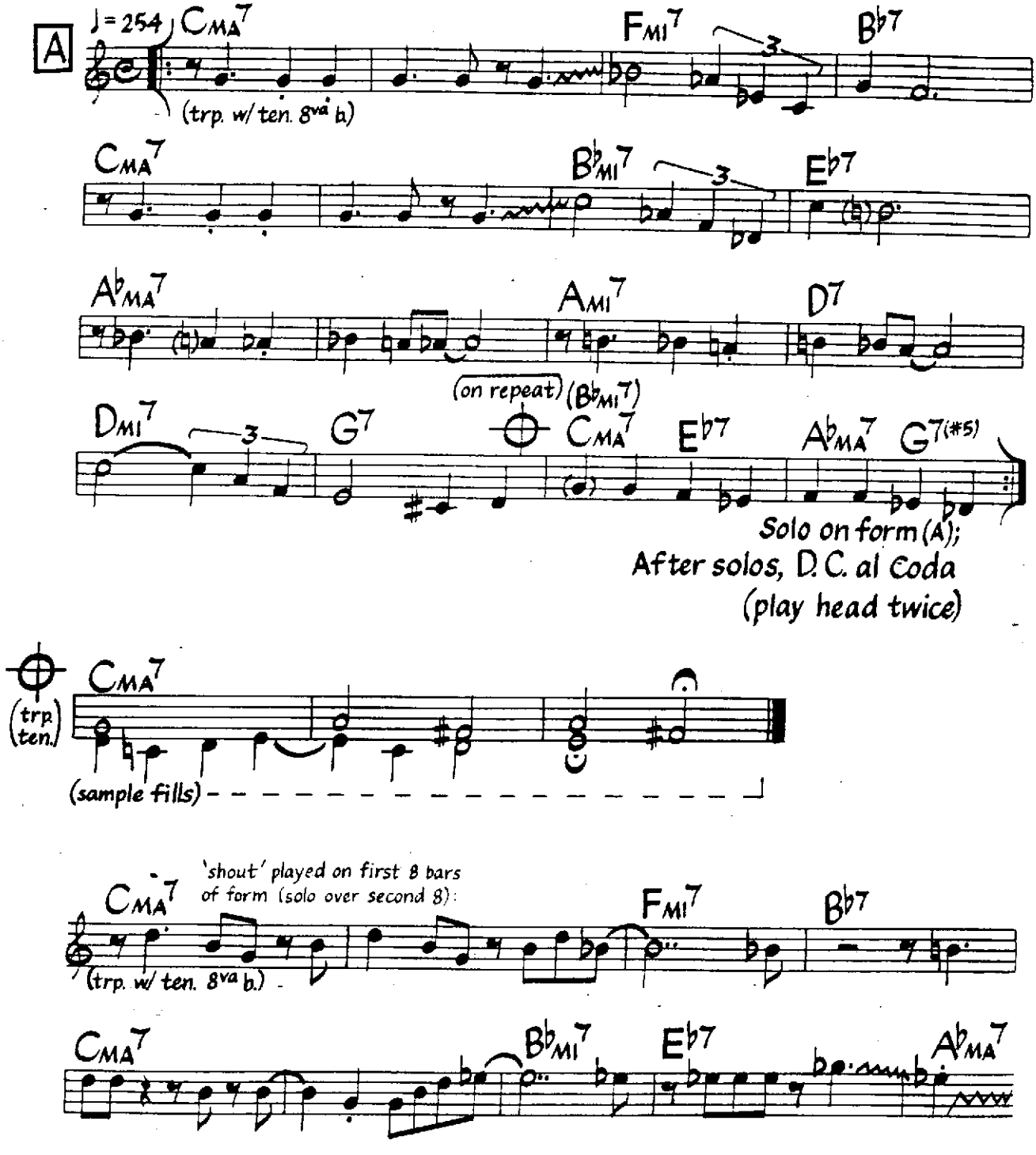
Bass line for bars 13-19 of letter A suggested only; played differently on last head.

Solo on EFGH;
After solos, D.C. al fine
(Vamp & fade on letter C)

Lady Bird

Tadd Dameron
(As played by Miles Davis)

Fast Swing



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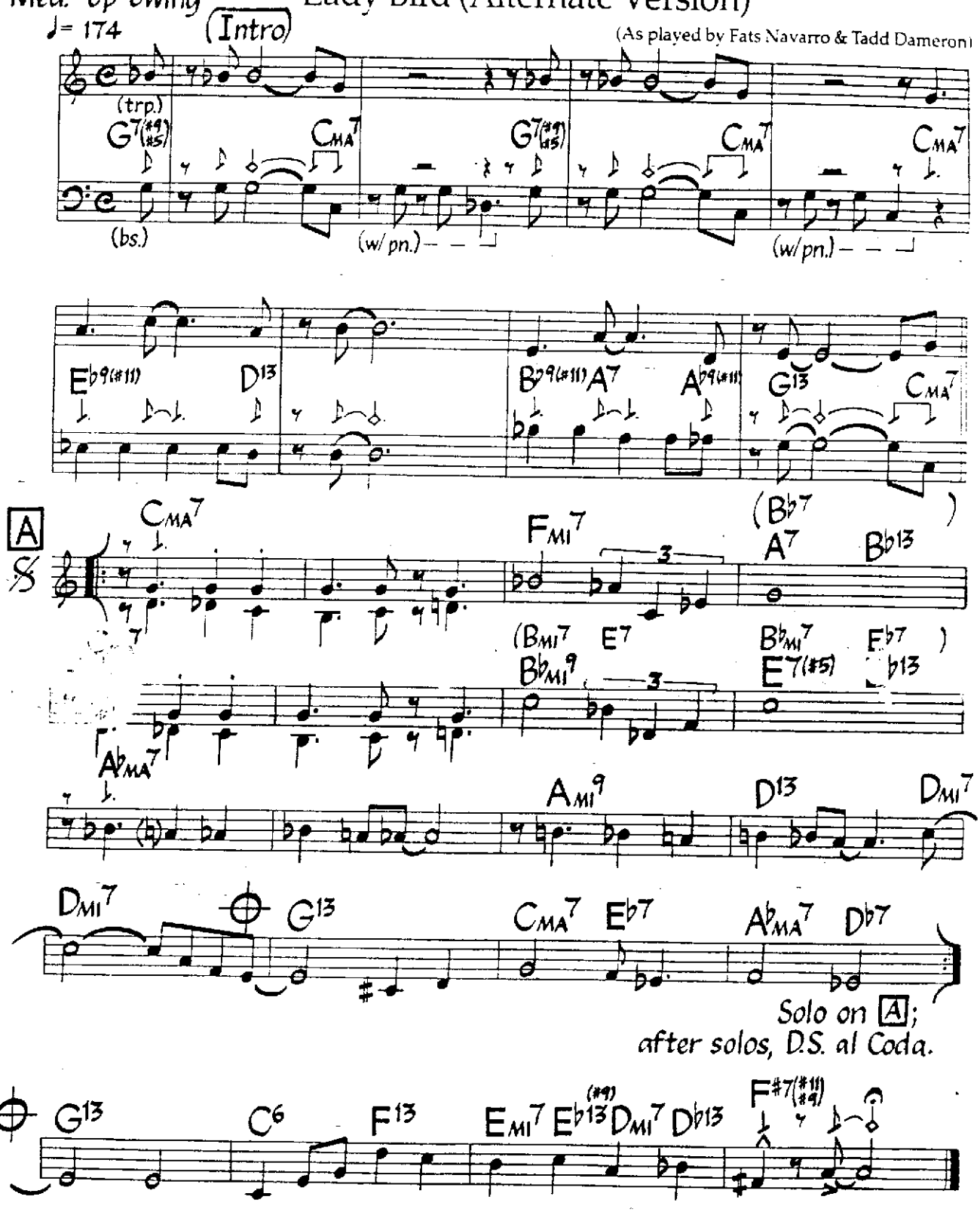
Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

Med.-Up Swing ♩= 174

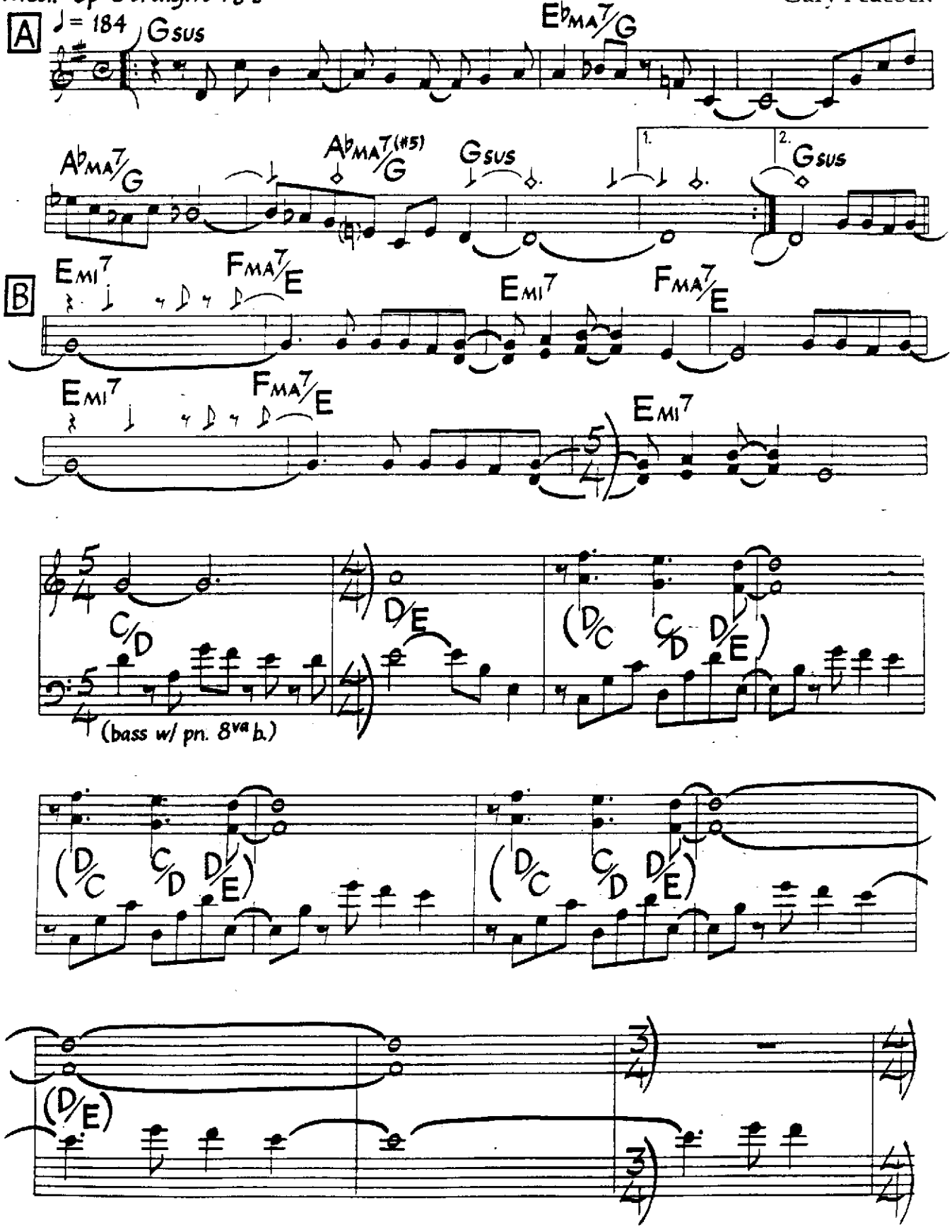


Use chords in parentheses for solos; no kicks during solos.

Last First

Gary Peacock

Med.-Up Straight 1/8's



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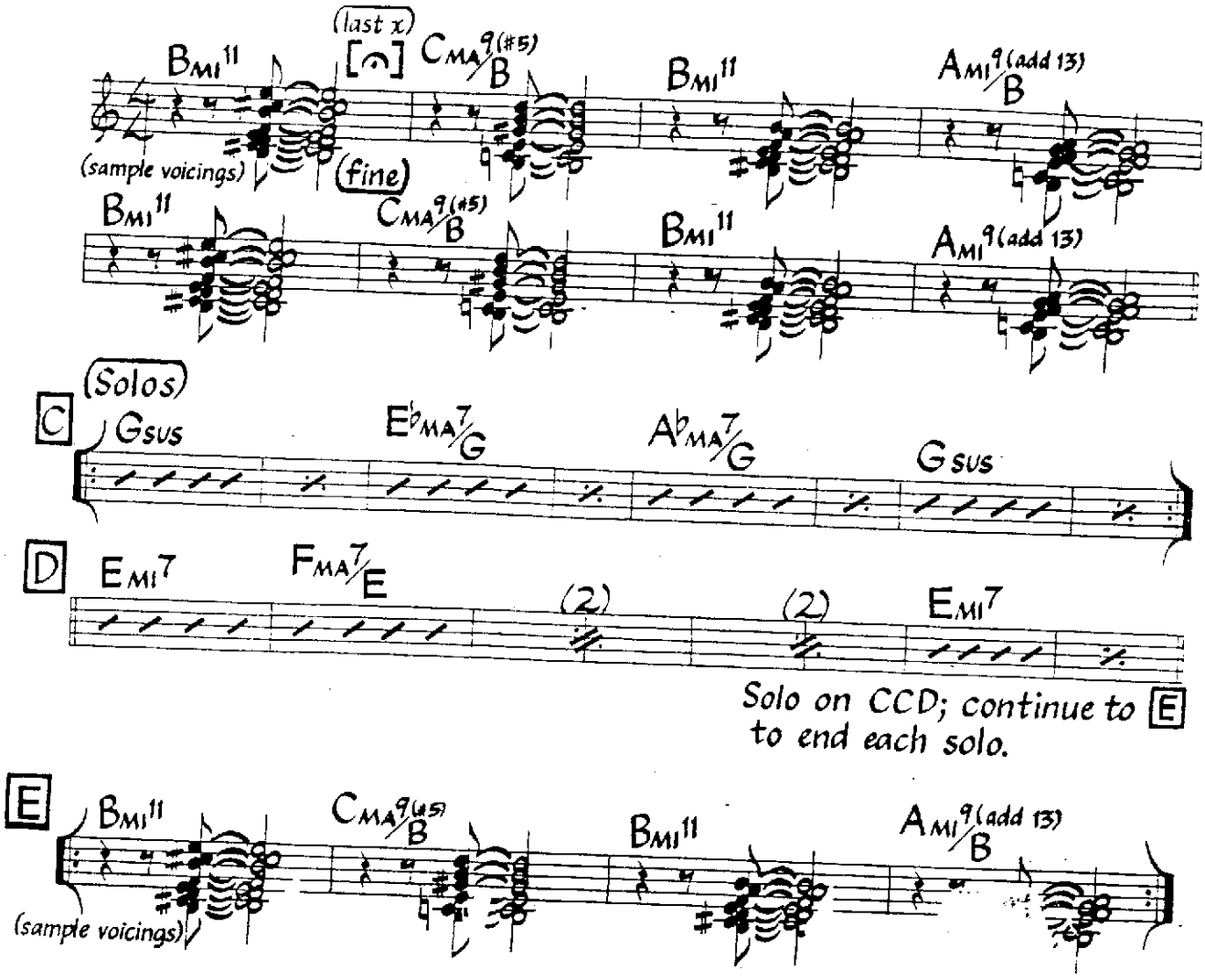
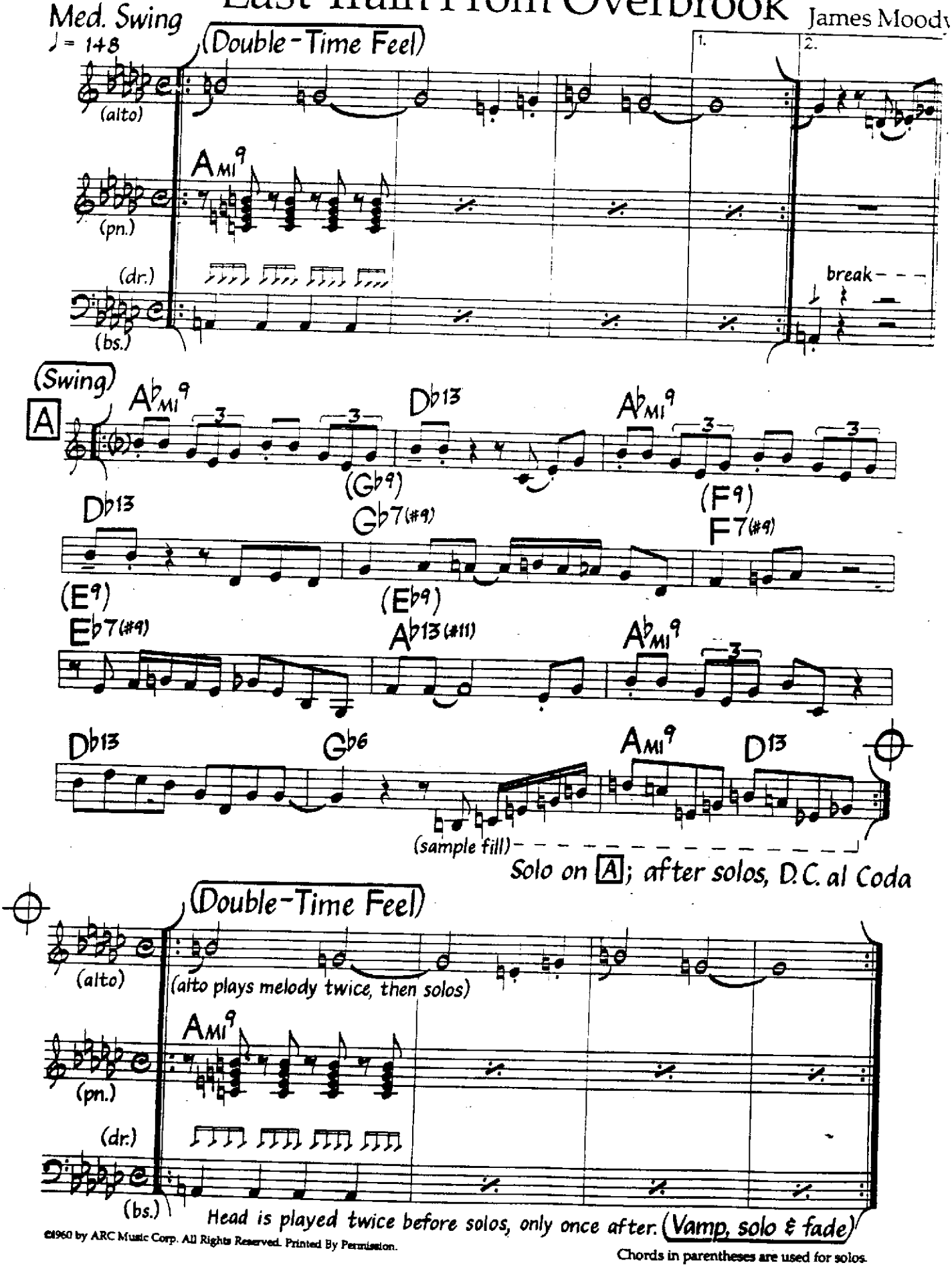


Bass plays on beat 1 for the last 8 bars of letter B and also at letter E.
Use G major scale on Gsus chord for solos.

Return to C for more solos;
after solos, D.C. al fine.

Last Train From Overbrook

James Moody



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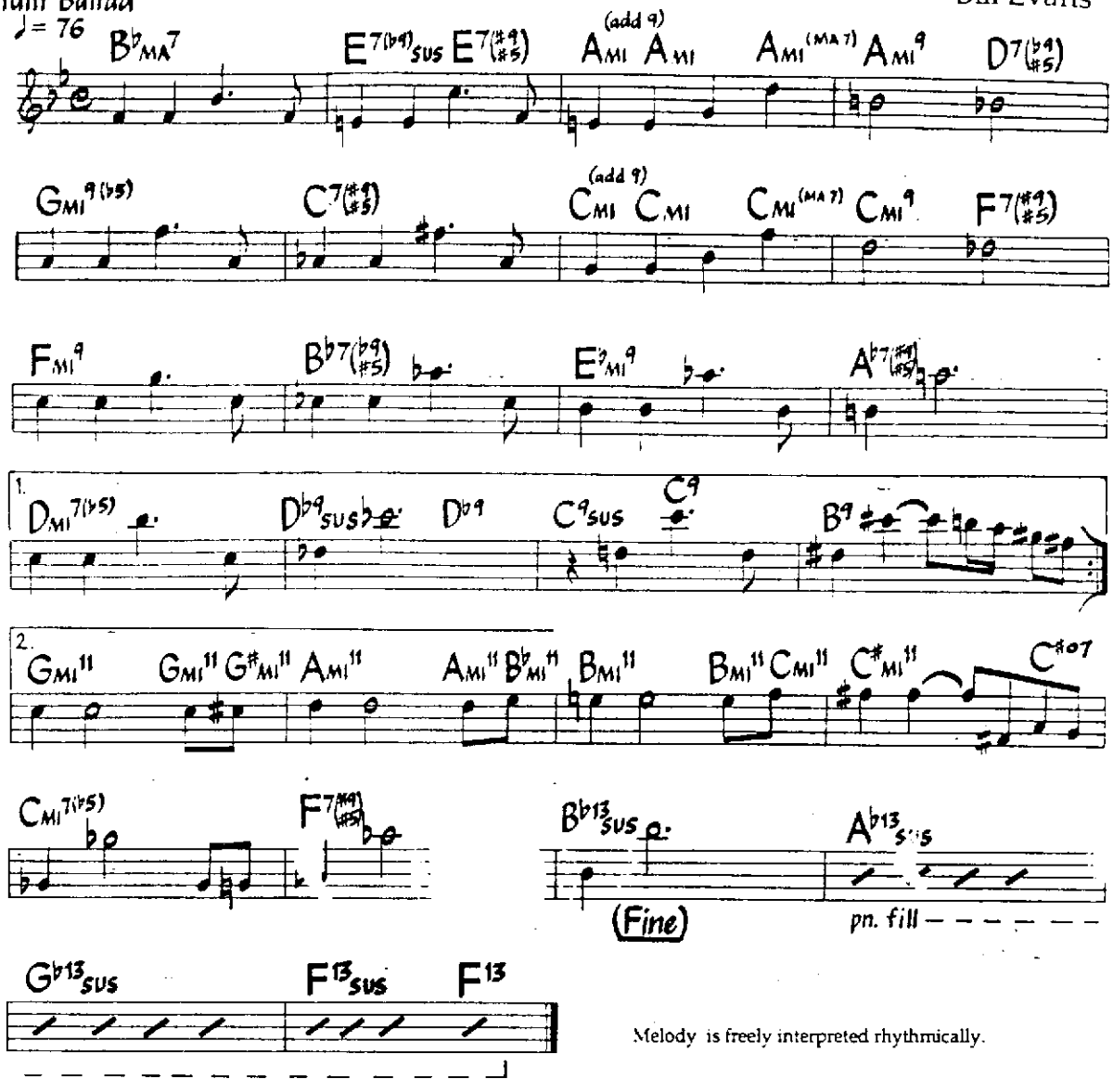
Chords in parentheses are used for solos.

Laurie

Medium Ballad

♩ = 76

Bill Evans



Melody is freely interpreted rhythmically.

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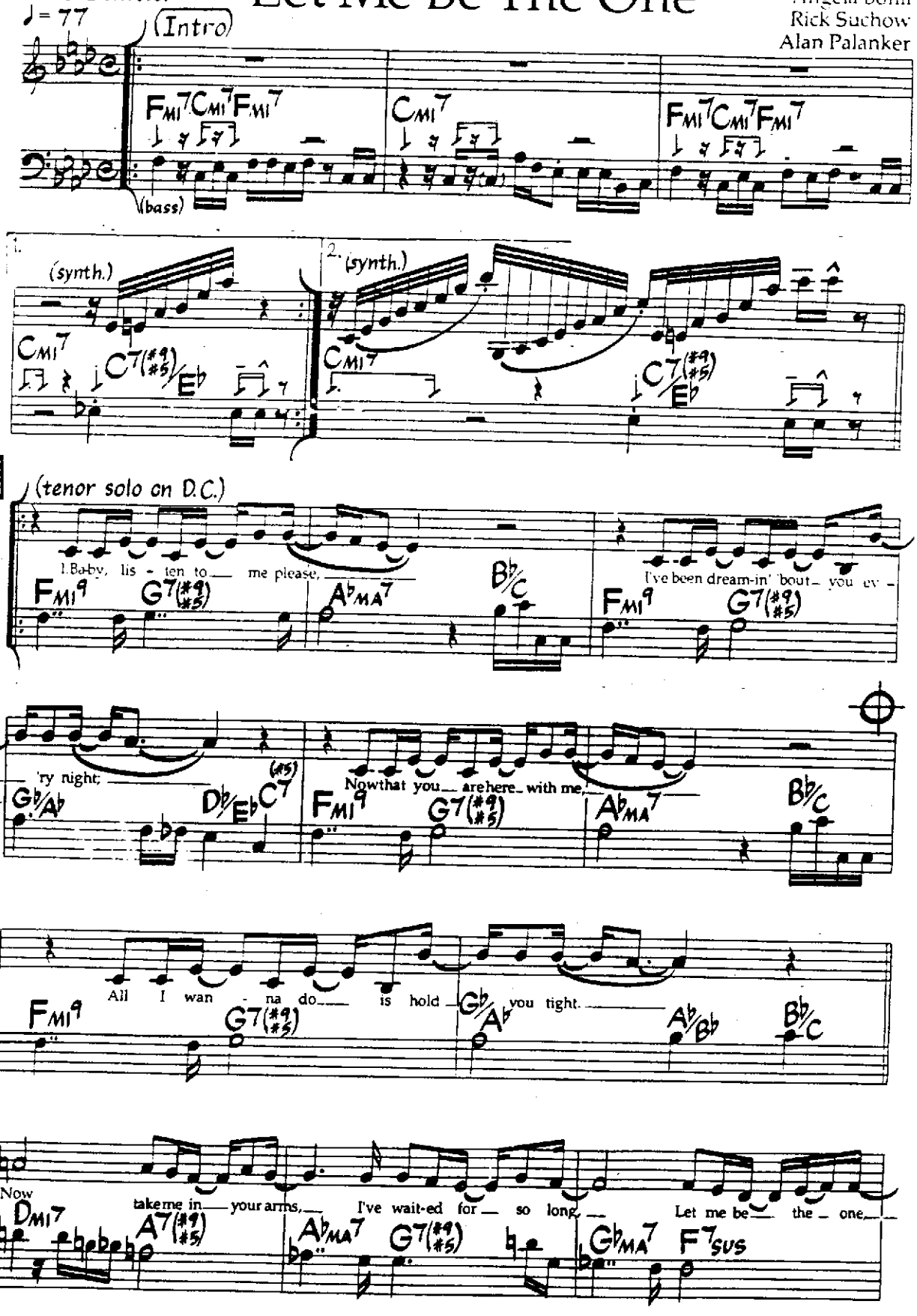
Medium
Funk Ballad

Let Me Be The One

Angela Bofill
Rick Suchow
Alan Palanker



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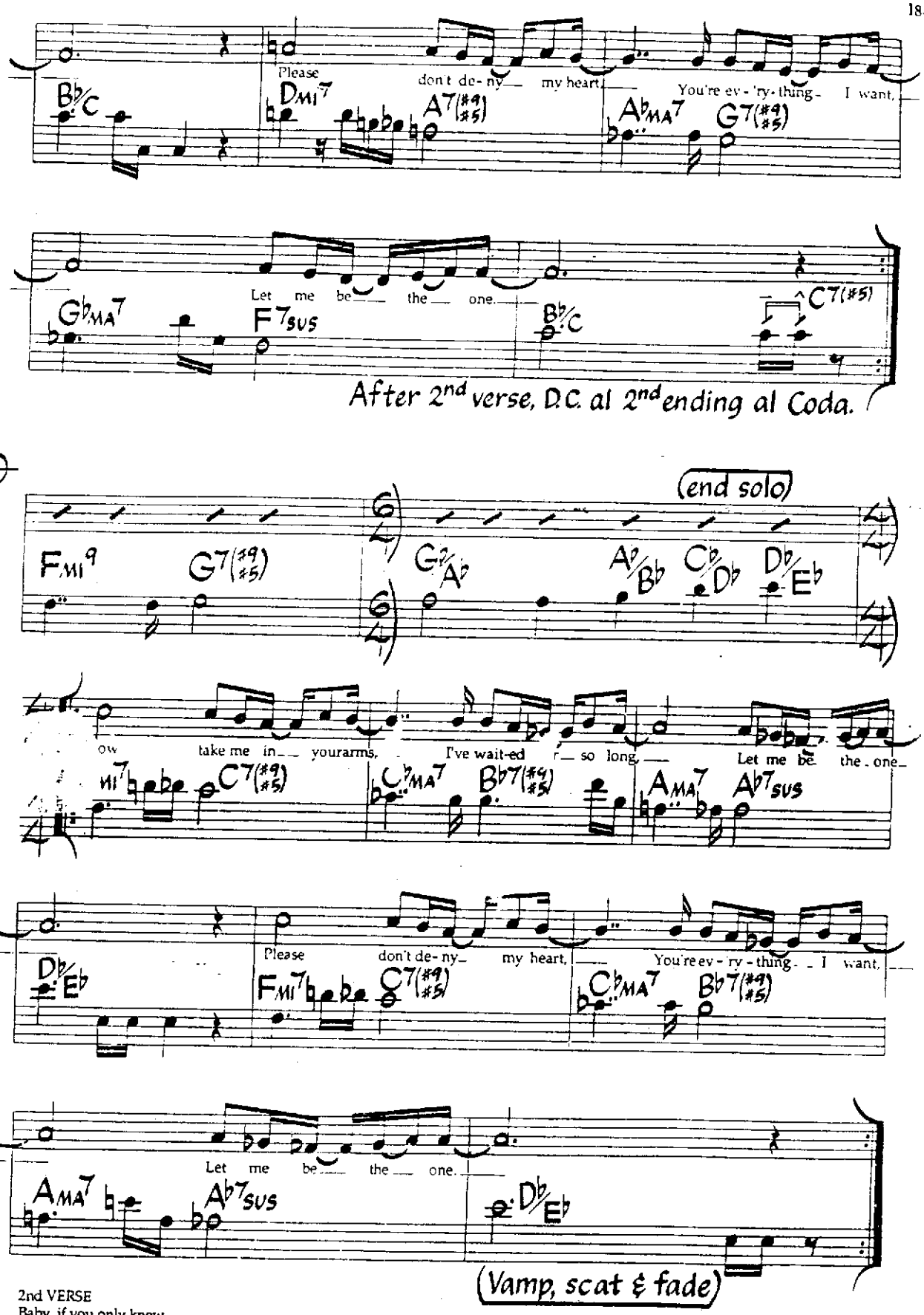


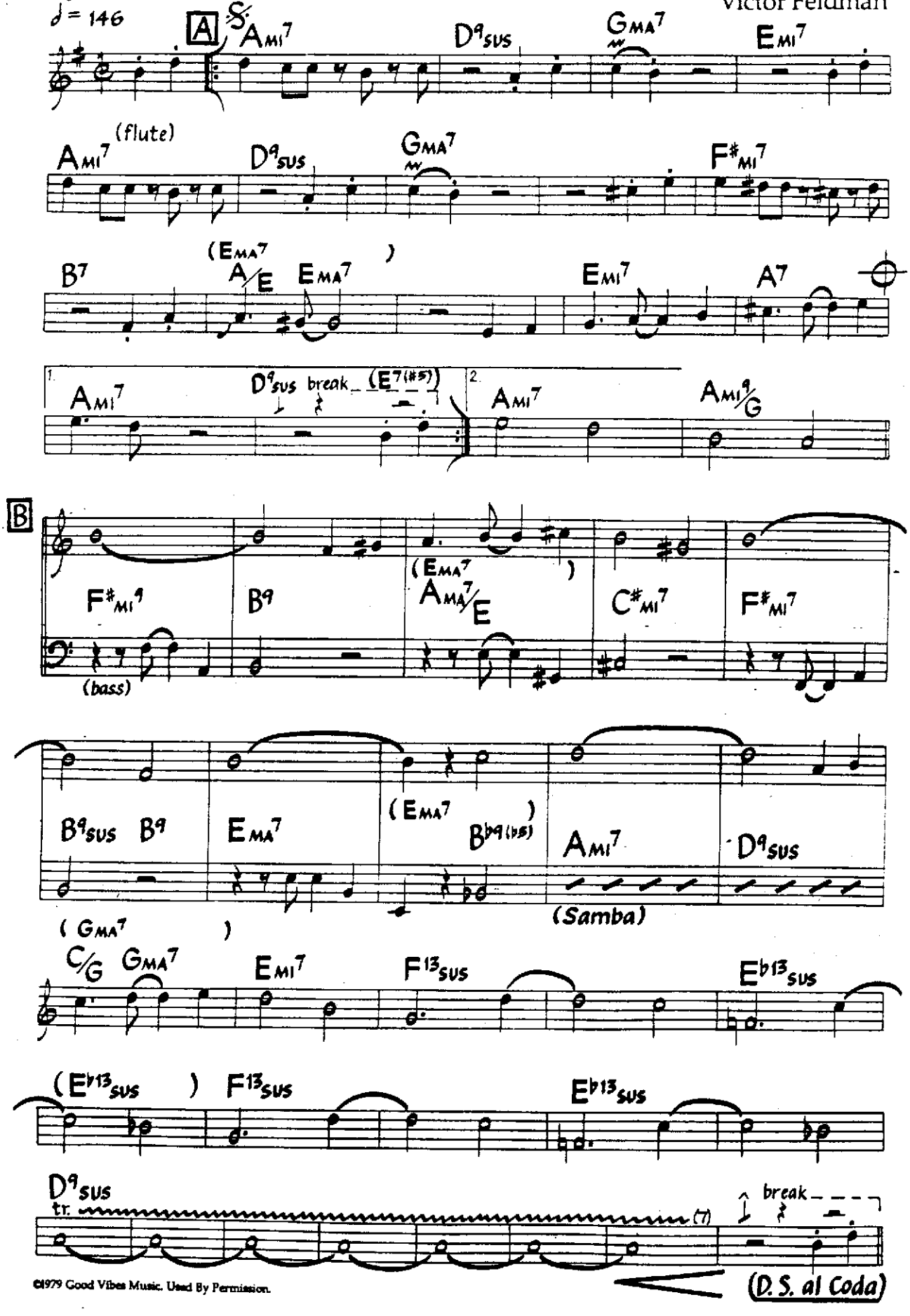
2nd VERSE
Baby, if you only knew
All the times I've loved you in my mind,
And if you let my dreams come true,
I promise you it's gonna feel allright.

Let's Go Dancin'

Bright Samba

♩ = 146

Victor Feldman



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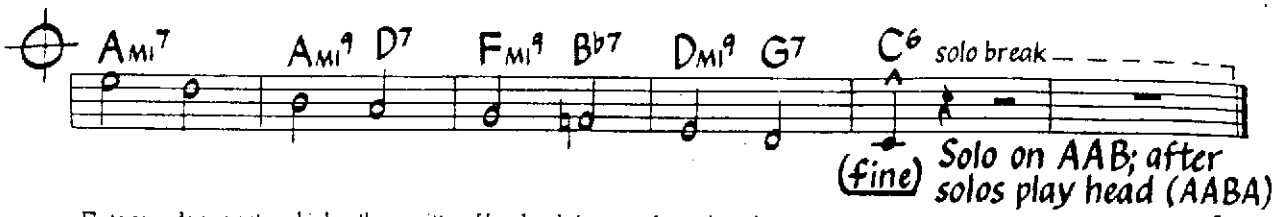
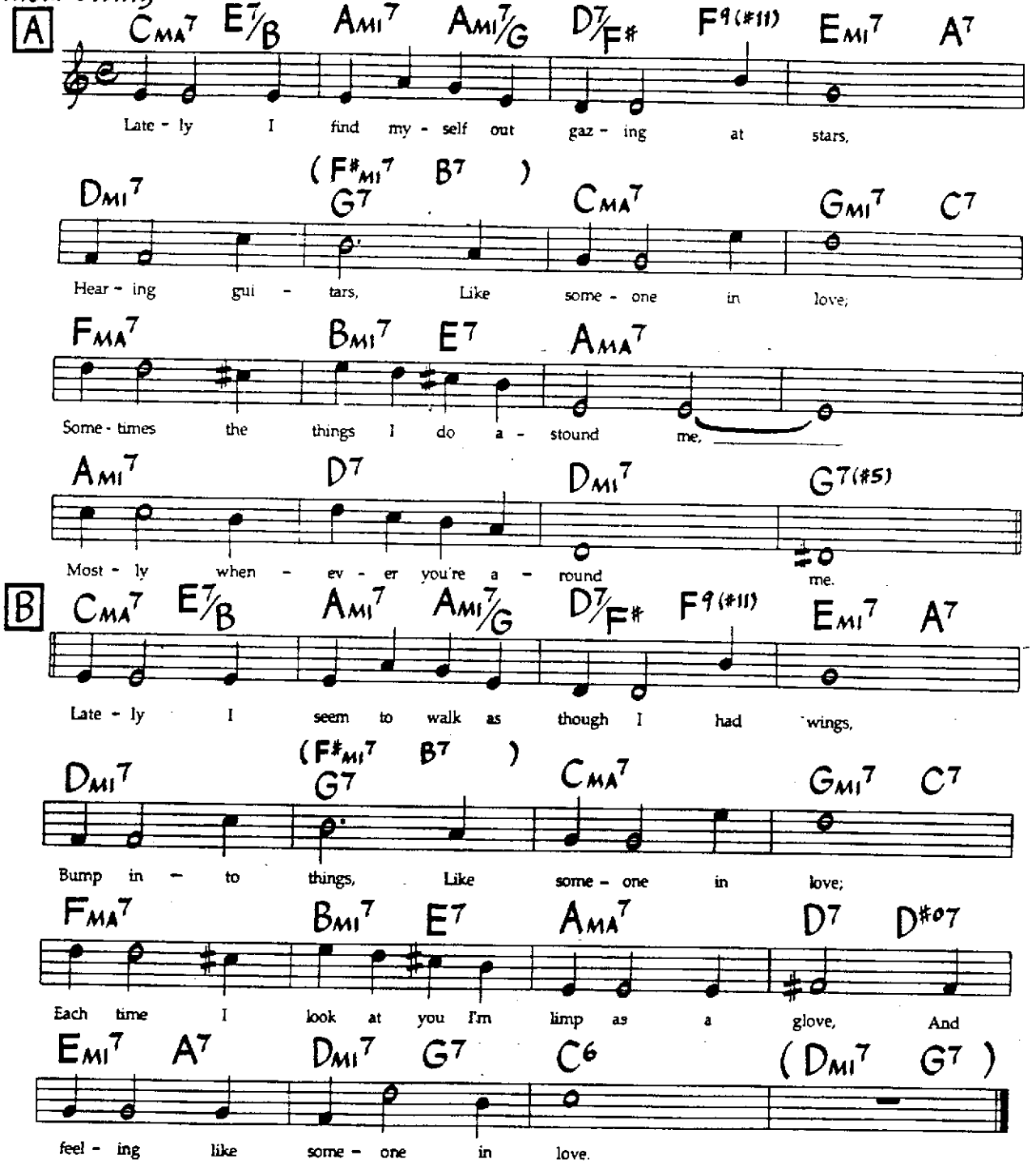


Flute sounds one octave higher than written. Use chords in parentheses for solos.
Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos.

Like Someone In Love

Music by
Jimmy Van Heusen
Lyric by Johnny Burke

Med. Swing



All changes get 2 beats each when 2 to the bar.

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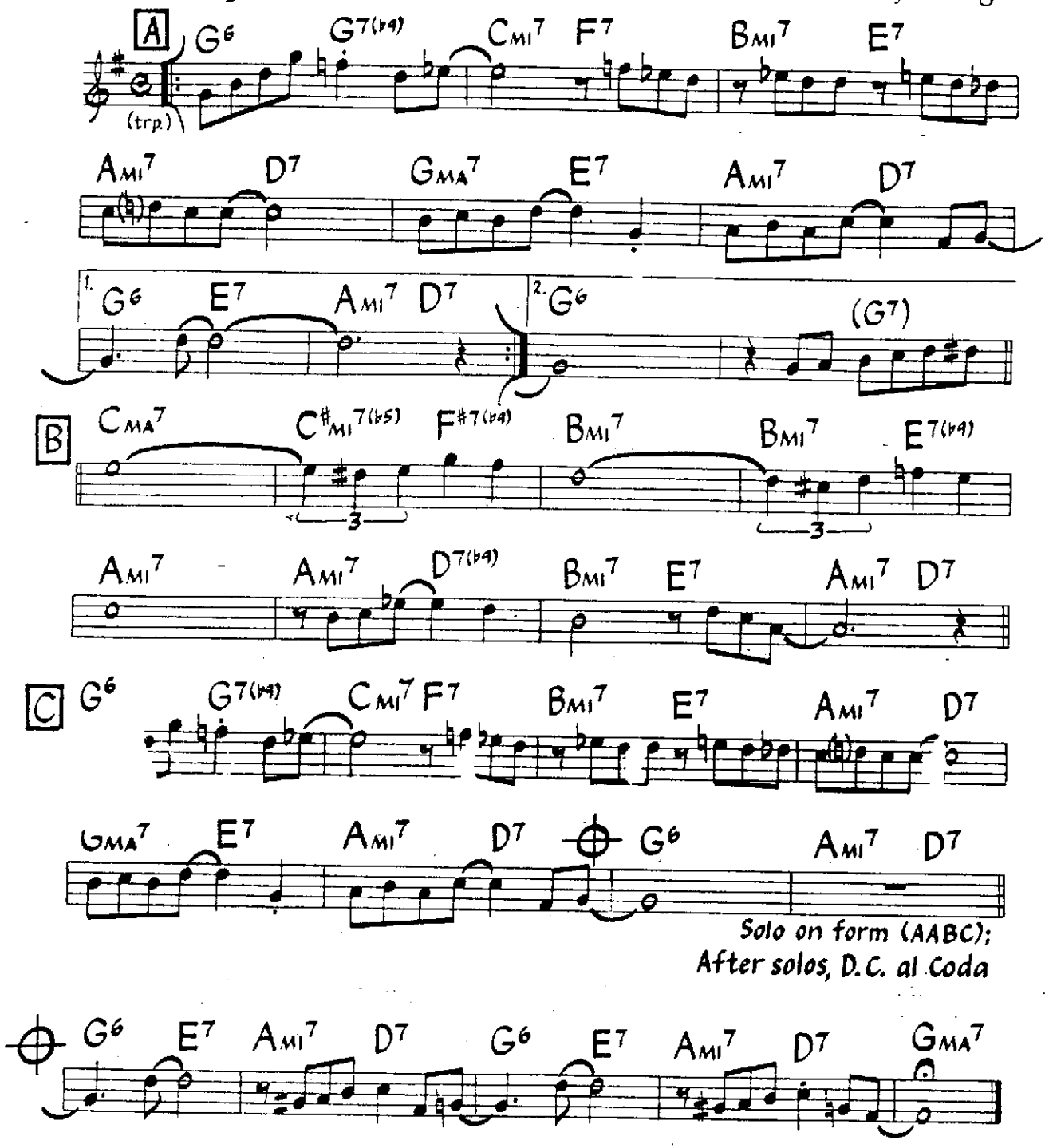
Line For Lyons

Medium Swing

Gerry Mulligan



Head is in 2, solos are in 4. Sounds one octave lower than written.

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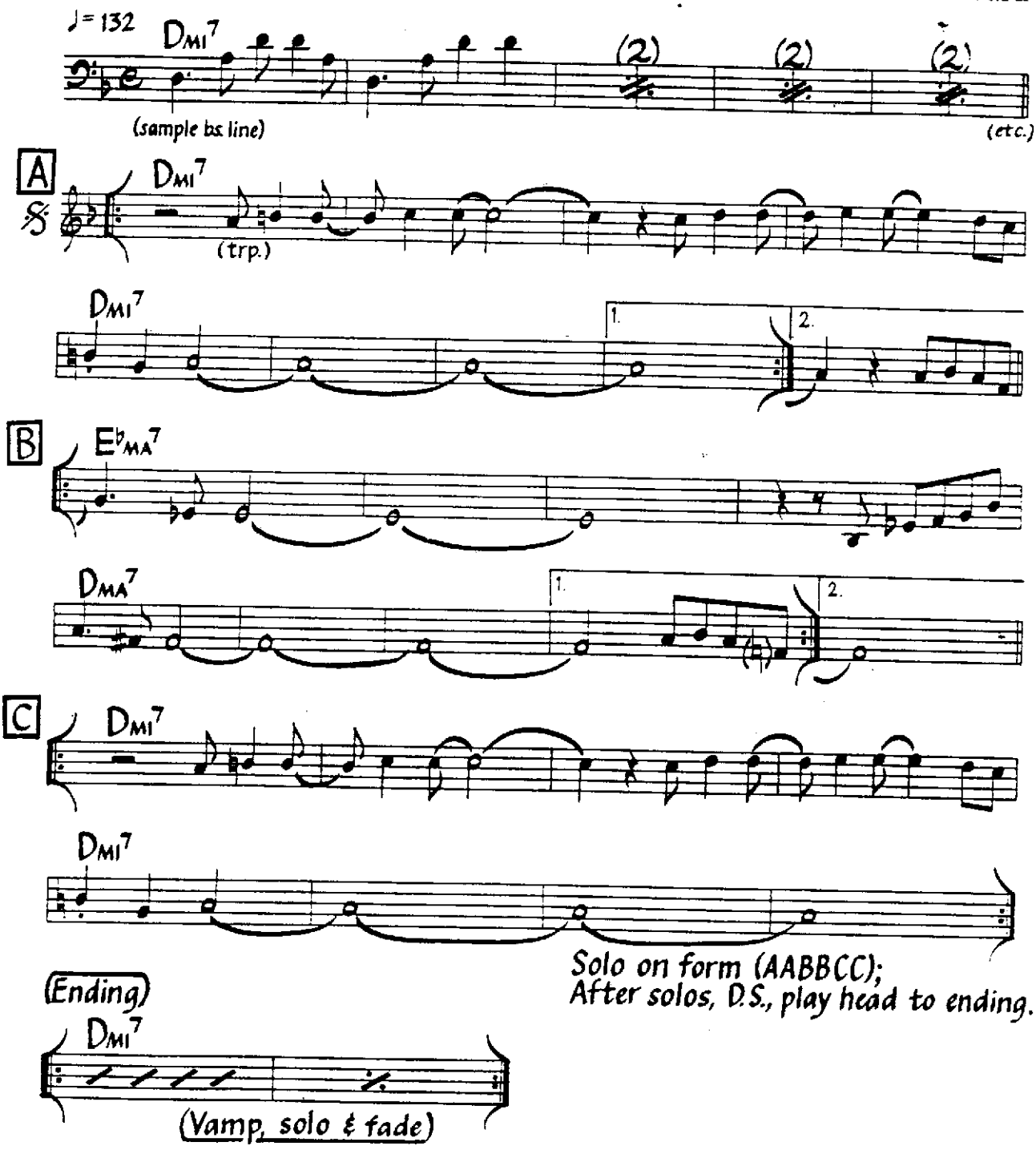
Little Sunflower

Medium Latin

Freddie Hubbard



Letter B may be played as a double-time feel samba.

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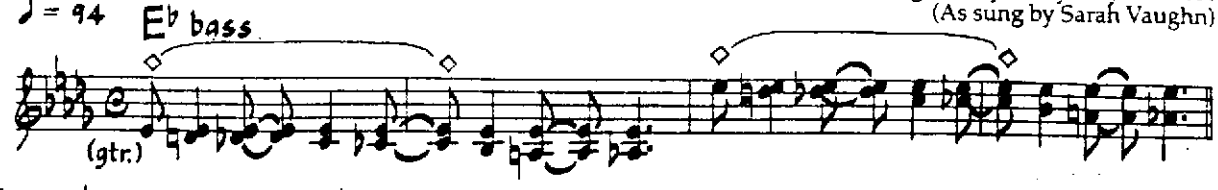
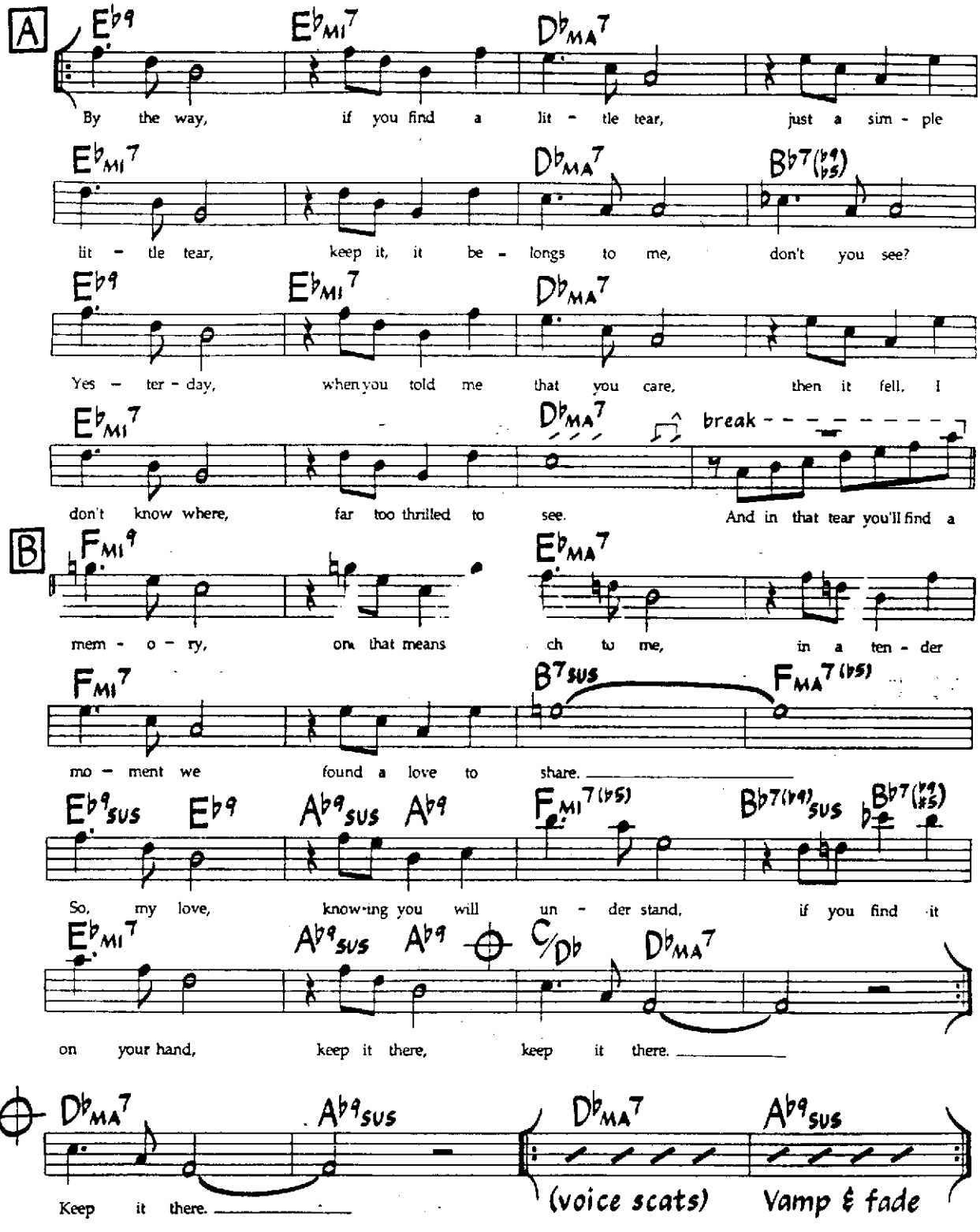
A Little Tear

Music by
Eumir Deodato & Paulo Valle
English Lyric by Ray Gilbert
(As sung by Sarah Vaughn)

Med. Bossa Nova

♩ = 94





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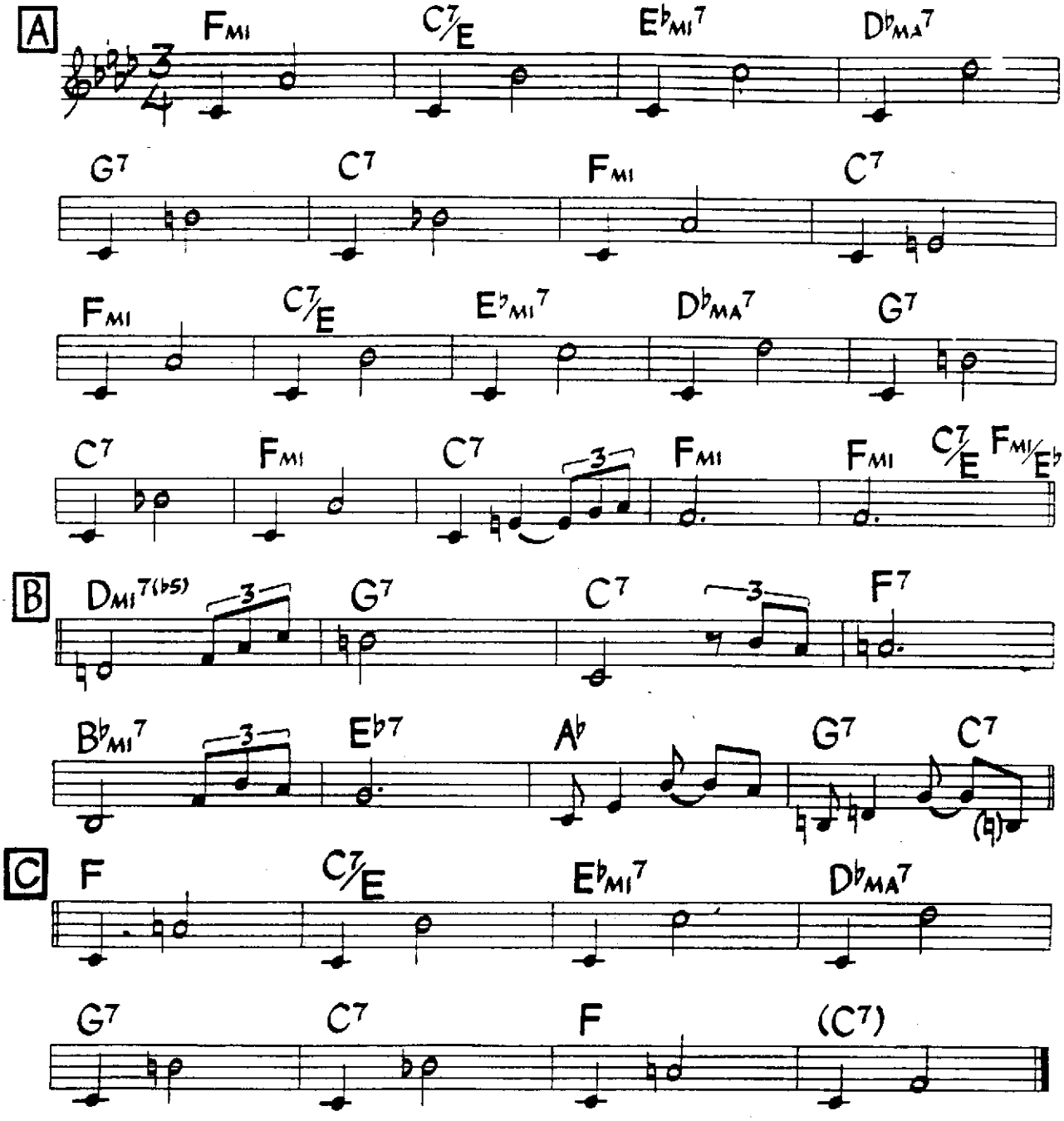
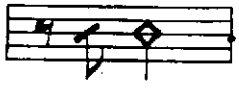
Little Waltz

Ron Carter

Med.-Slow Jazz Waltz



Melody at A and C may also be played with this rhythm:



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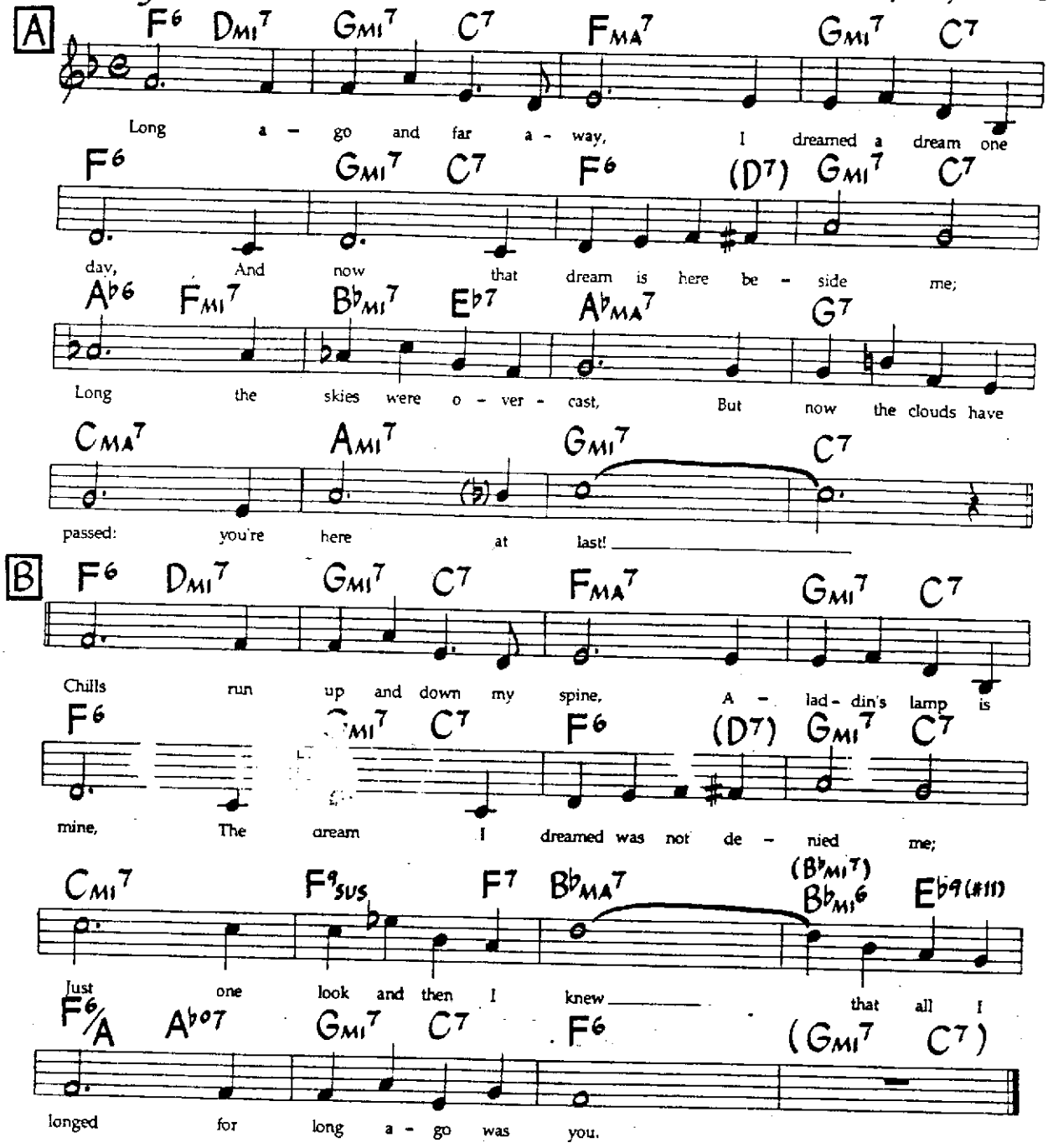
Long Ago & Far Away

Music by Jerome Kern
Lyric by Ira Gershwin

Fast Swing *



* also played as a ballad

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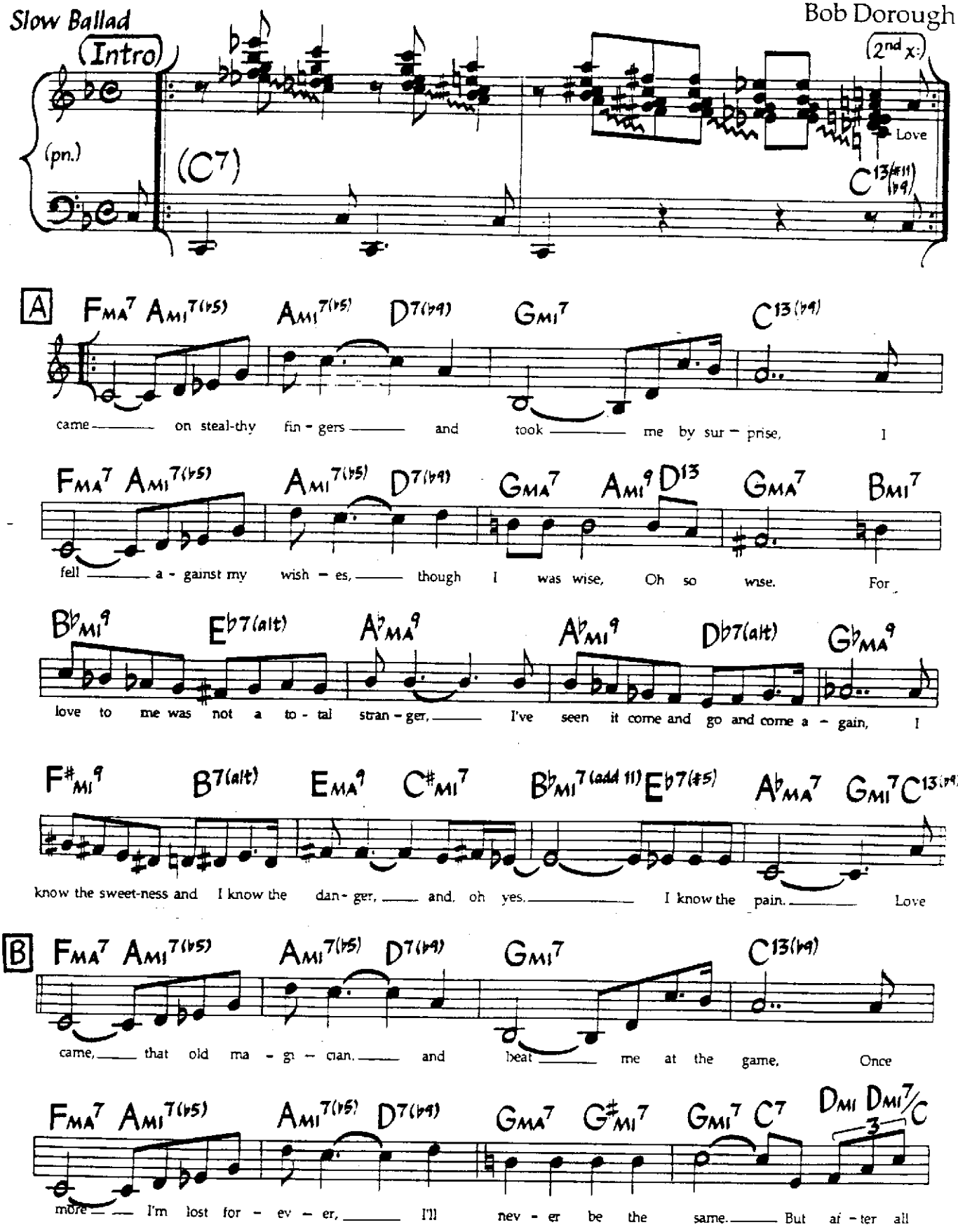
Love Came On Stealthy Fingers

Bob Dorough



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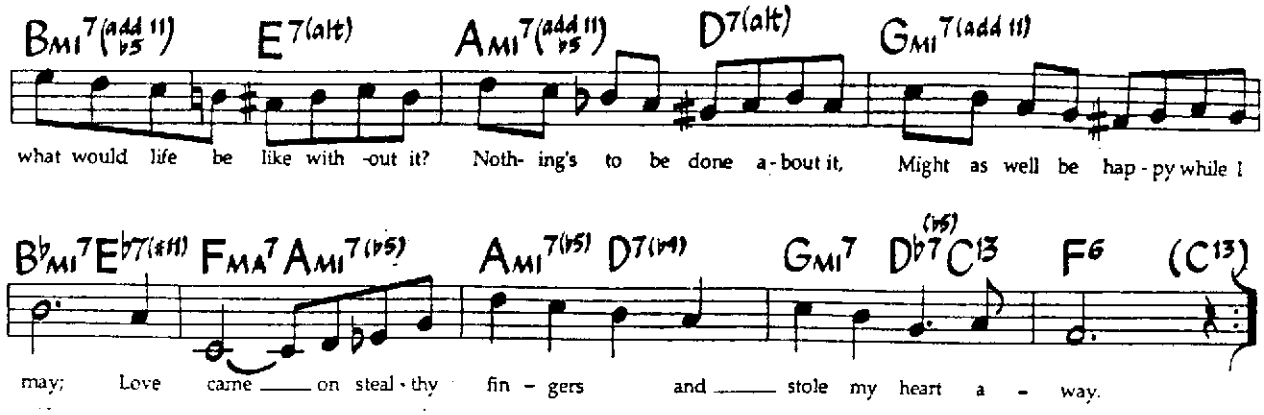
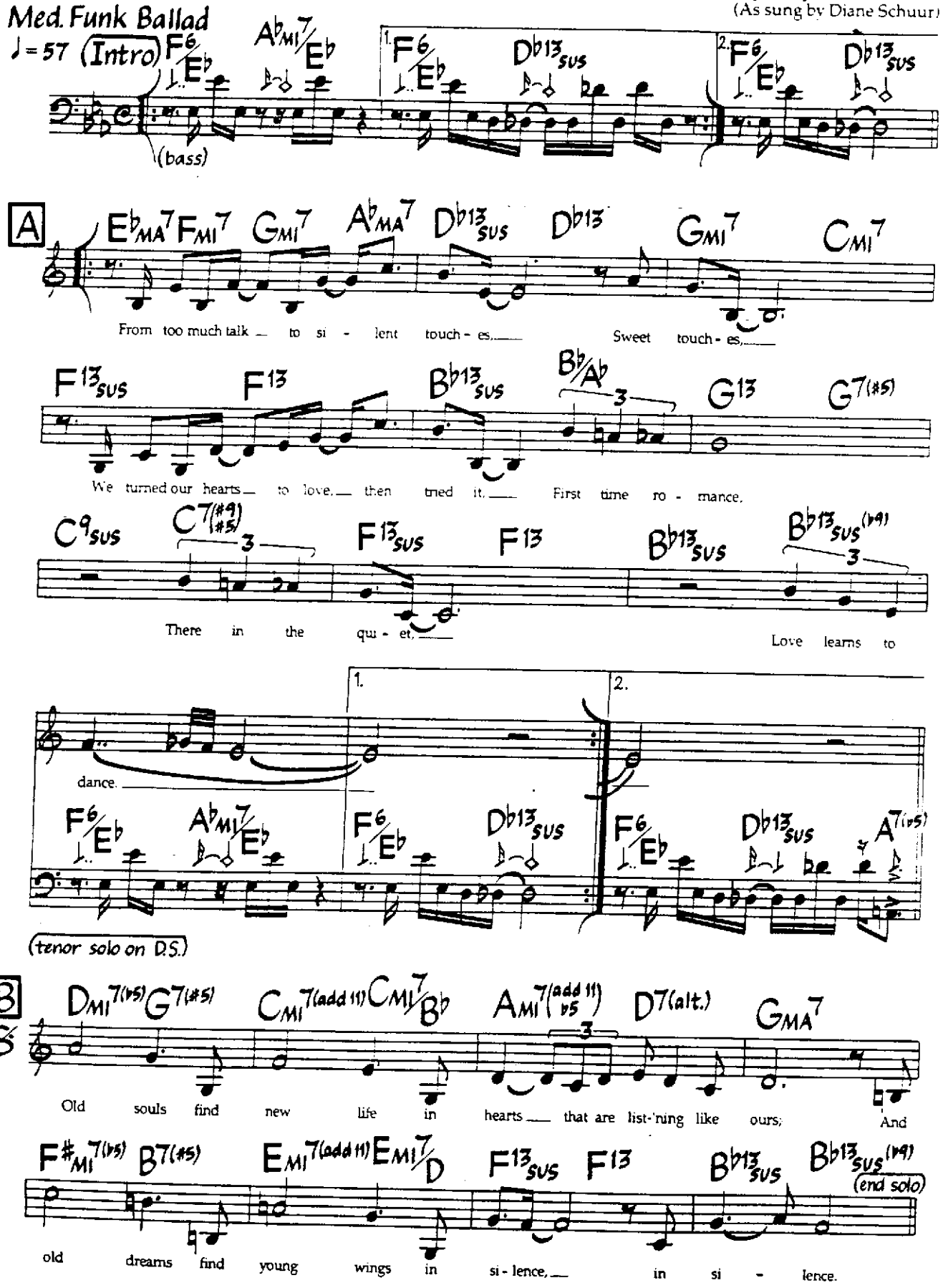

BMI7(add 11) E7(alt) AMI7(add 11) D7(alt) GMI7(add 11)
what would life be like with -out it? Noth- ing's to be done a - bout it, Might as well be hap - py while I
B♭MI7 E♭7(#11) FMA7 AMI7(♭5) AMI7(♭5) D7(♭9) GMI7 D♭7(♭5) C13 F6 (C13)
may; Love came on steal - thy fin - gers and stole my heart a - way.

Love Dance

Music by Ivan Lins & Vitor Martins
English Lyric by Paul Williams
(As sung by Diane Schuur)



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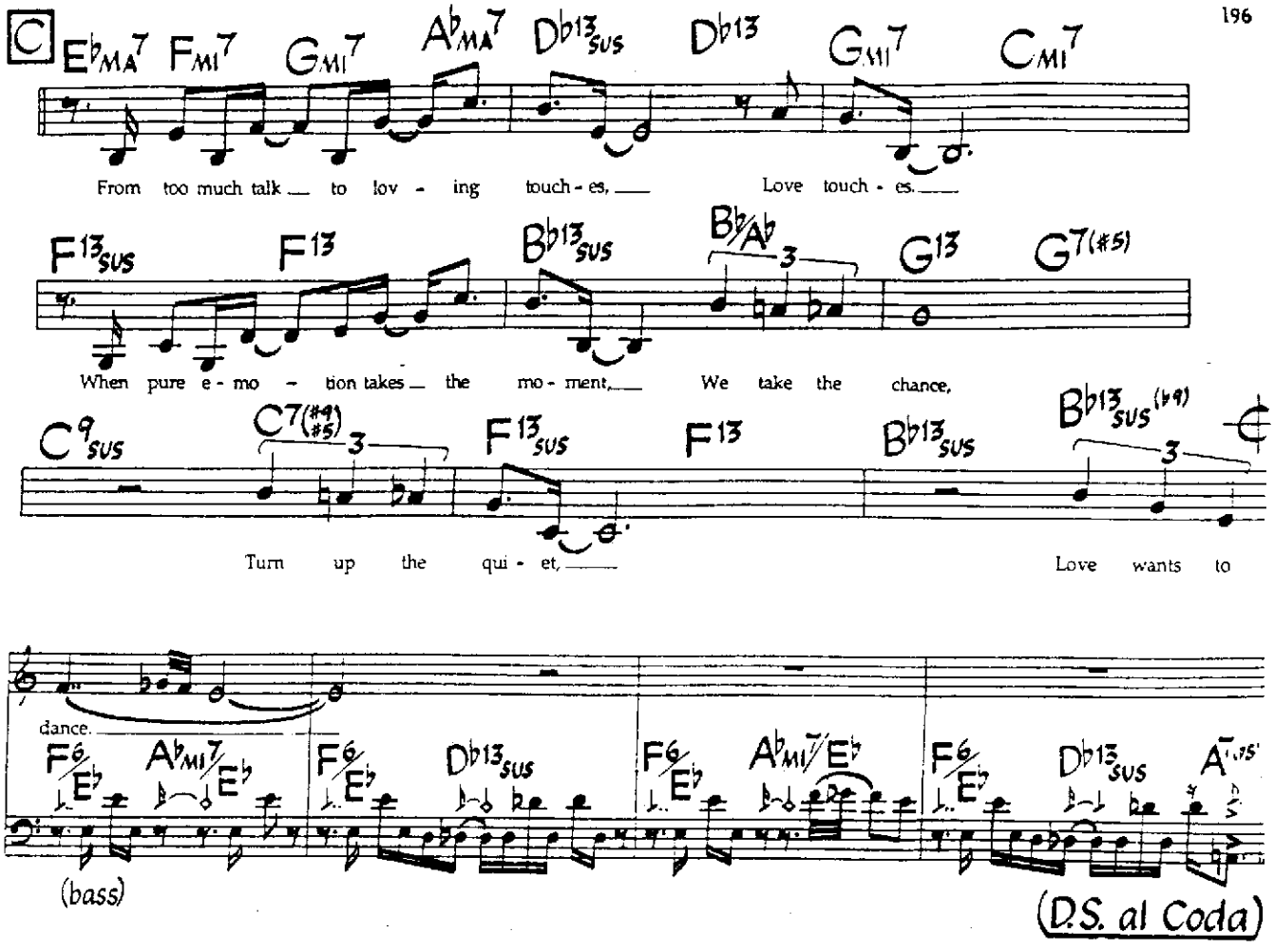
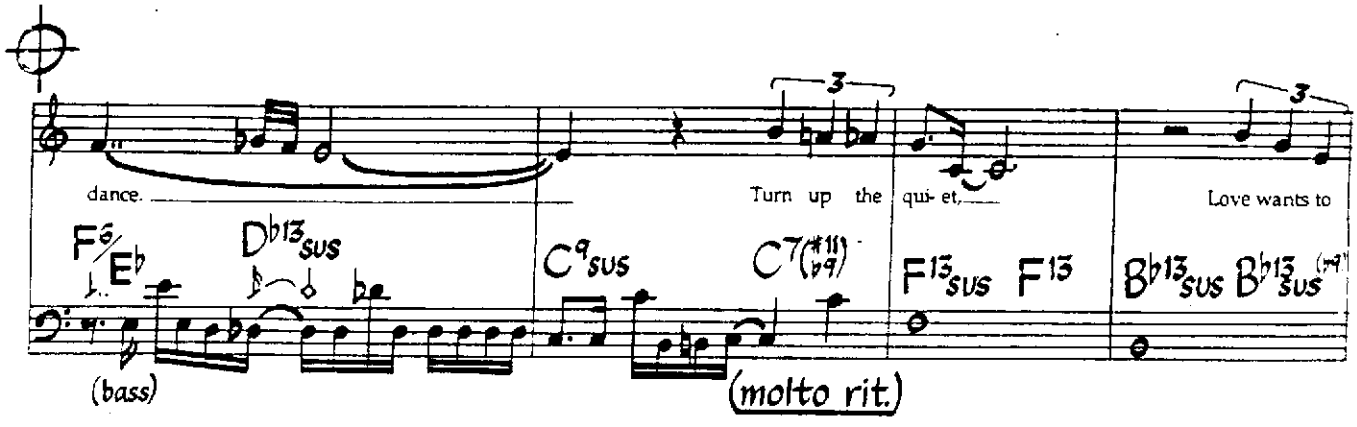
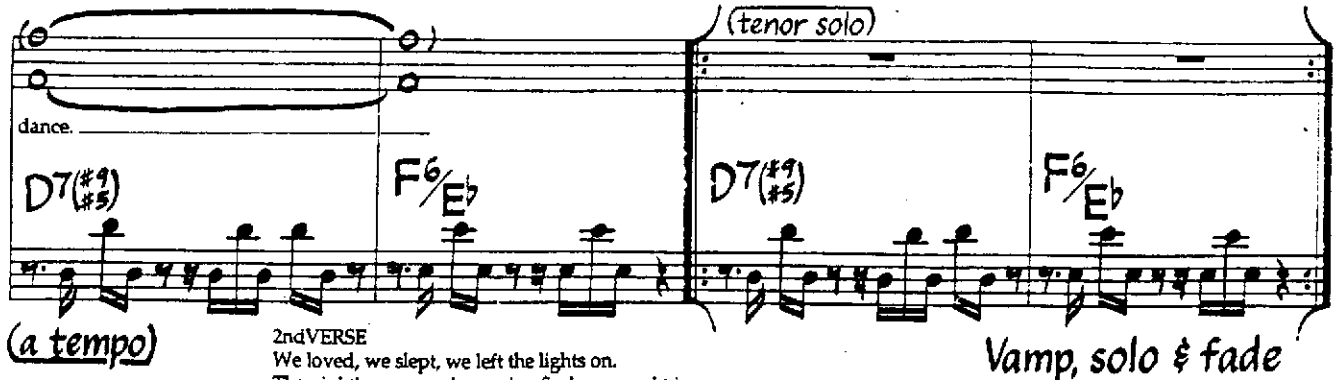




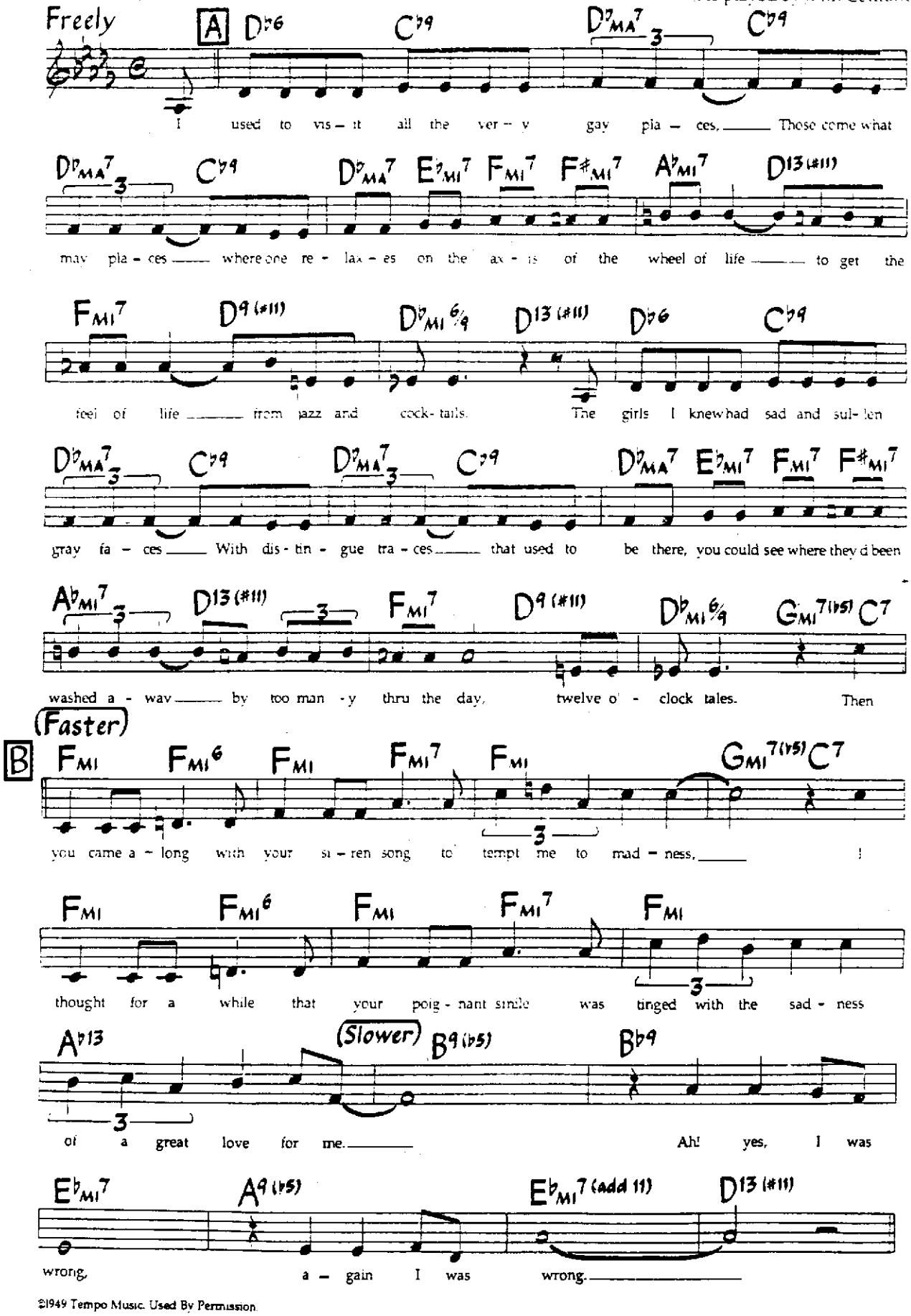


2nd VERSE
We loved, we slept, we left the lights on.
The night's gone, and morning finds us caught in
Life's most sensible trance. Turn up the quiet,
Love wants to dance.

Melodic rhythm is freely interpreted.

Lush Life

Billy Strayhorn
(As played by John Coltrane)



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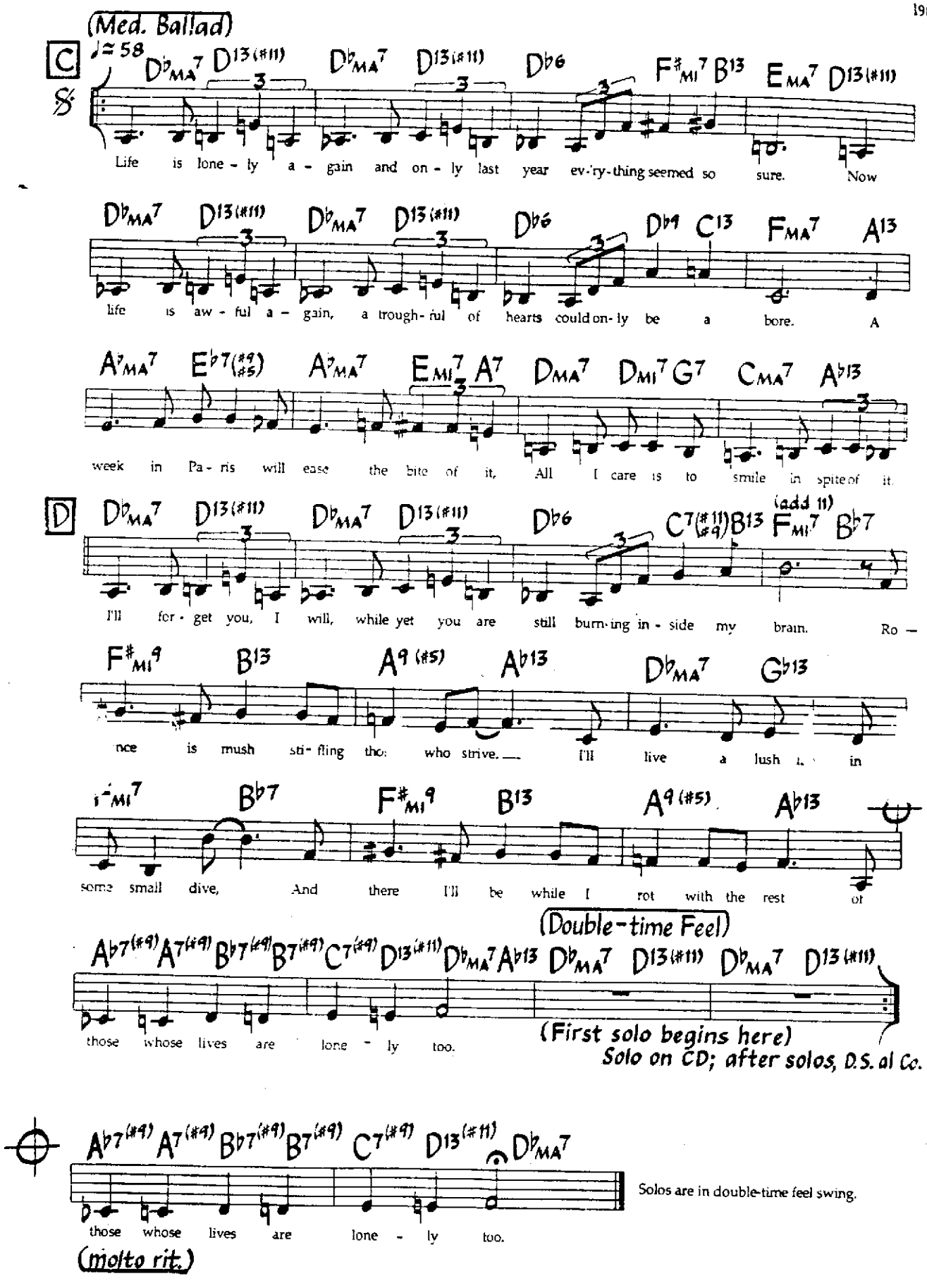
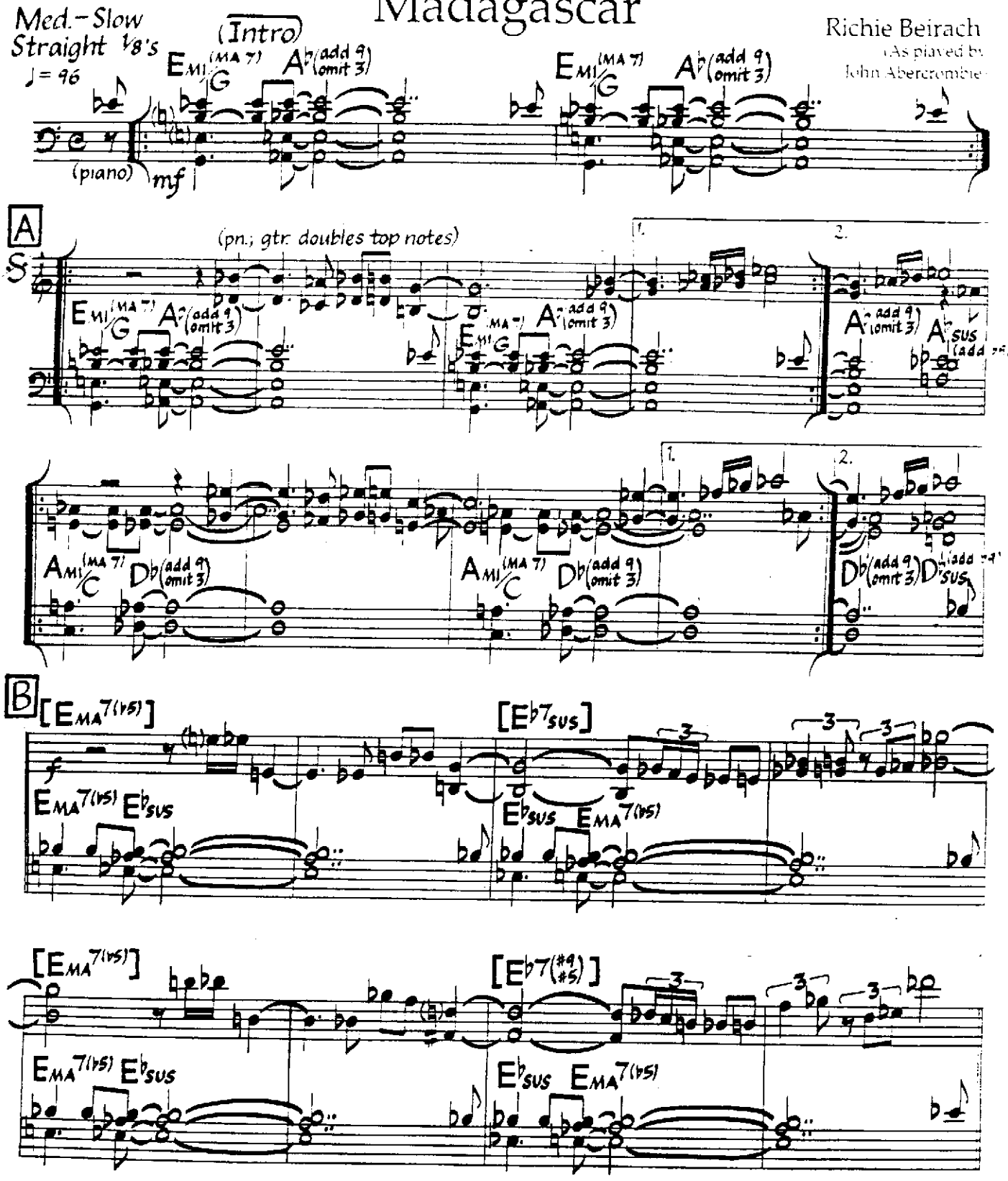

(Med. Ballad)
♩= 58
C
Life is lone - ly a - gain and on - ly last year ev-'ry-thing seemed so sure. Now
life is aw - ful a - gain, a trough-ful of hearts could on-ly be a bore. A
week in Pa - ris will ease the bite of it, All I care is to smile in spite of it
D
I'll for - get you, I will, while yet you are still burn-ing in - side my brain. Ro —
nce is mush sti - fling tho: who strive. — I'll live a lush i. in
some small dive, And there I'll be while I rot with the rest of
(Double-time Feel)
those whose lives are lone - ly too.
(First solo begins here)
Solo on CD; after solos, D.S. al Co.
those whose lives are lone - ly too.
(molto rit.)
Solos are in double-time feel swing.

Madagascar

Richie Beirach
(As played by John Abercrombie)



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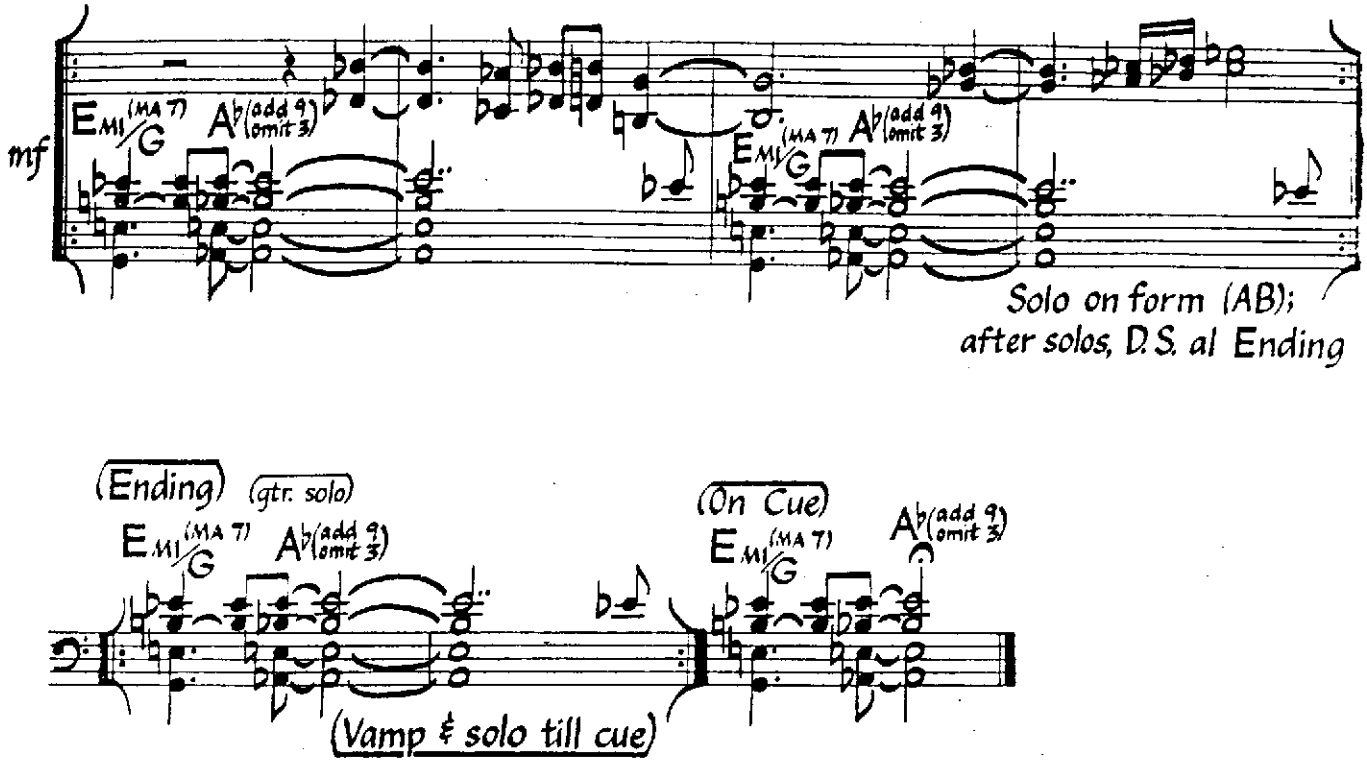
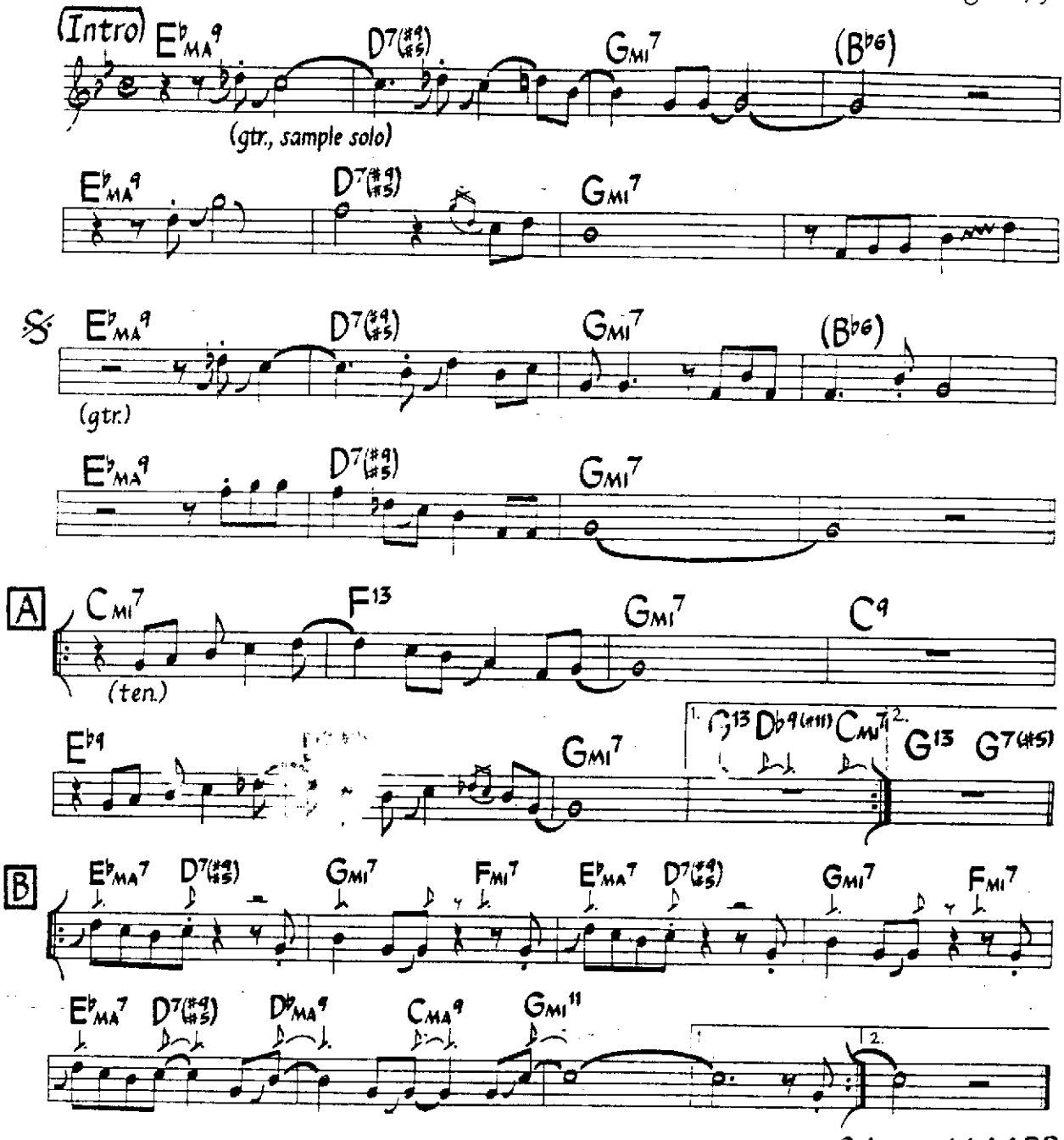


Changes in brackets above letter B are used for solos. Repeating piano figure is played throughout solos (with some variation).

Make Me A Memory

(Sad Samba)

Grover Washington, Jr.



Guitar sounds one octave lower than written. Kicks do not hold for solos.
Fmi7 may be played on the 'and of 2' instead of the 'and of 3' during solos at letter B.
Play head twice before solos.

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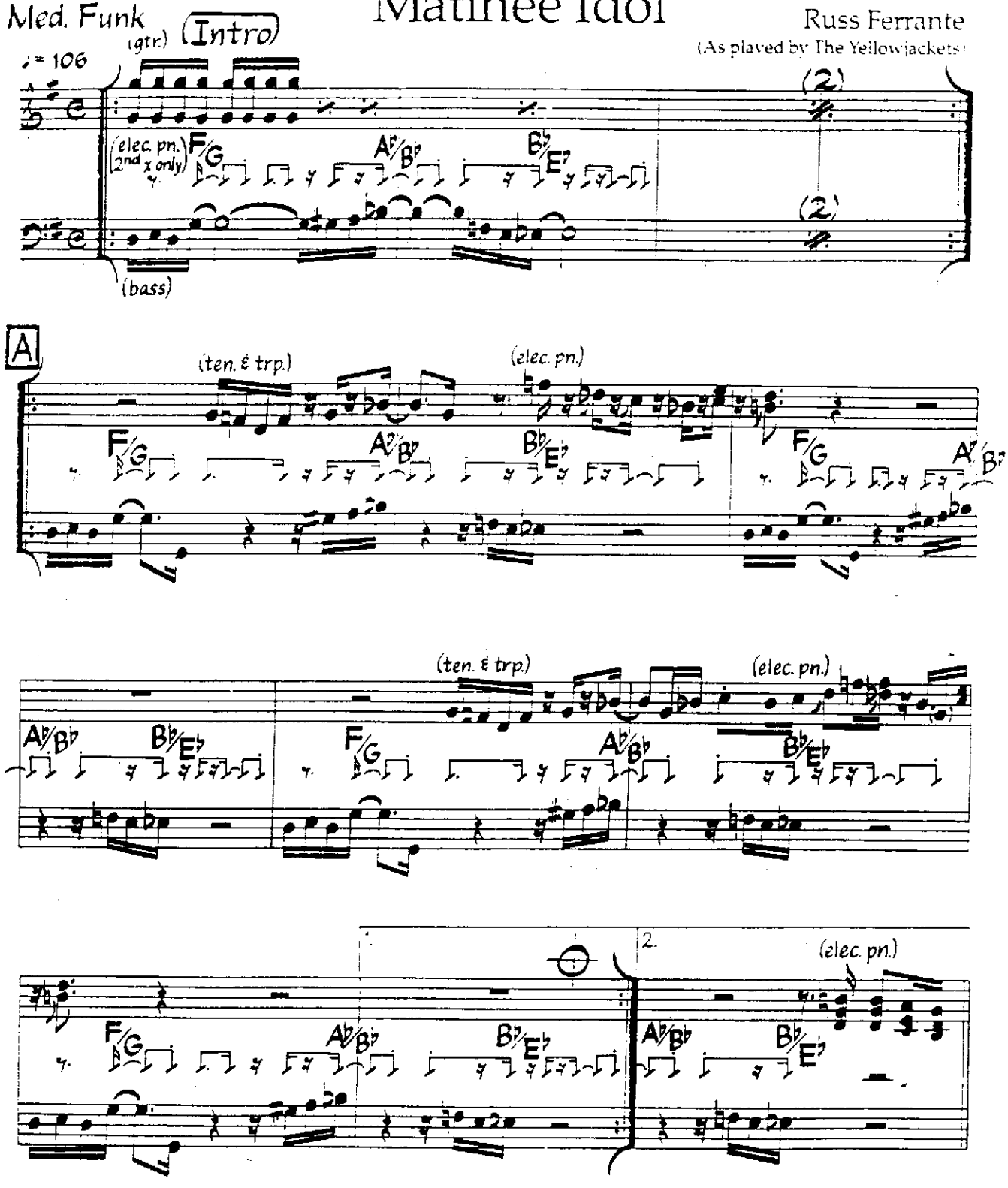
Matinee Idol

Russ Ferrante
(As played by The Yellowjackets)



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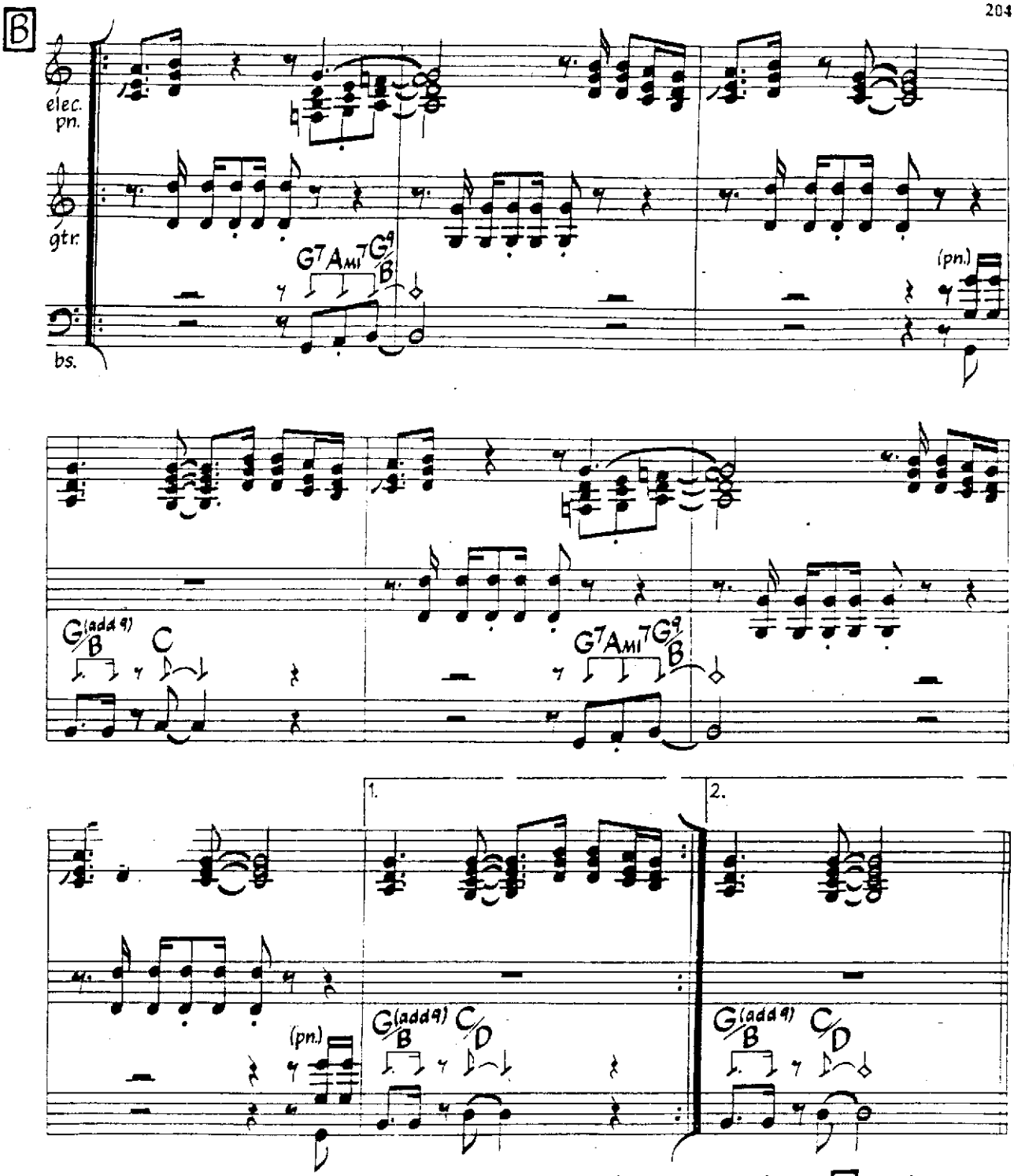
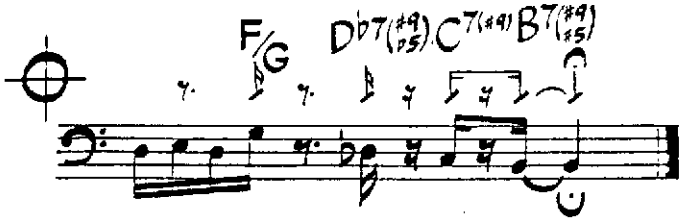




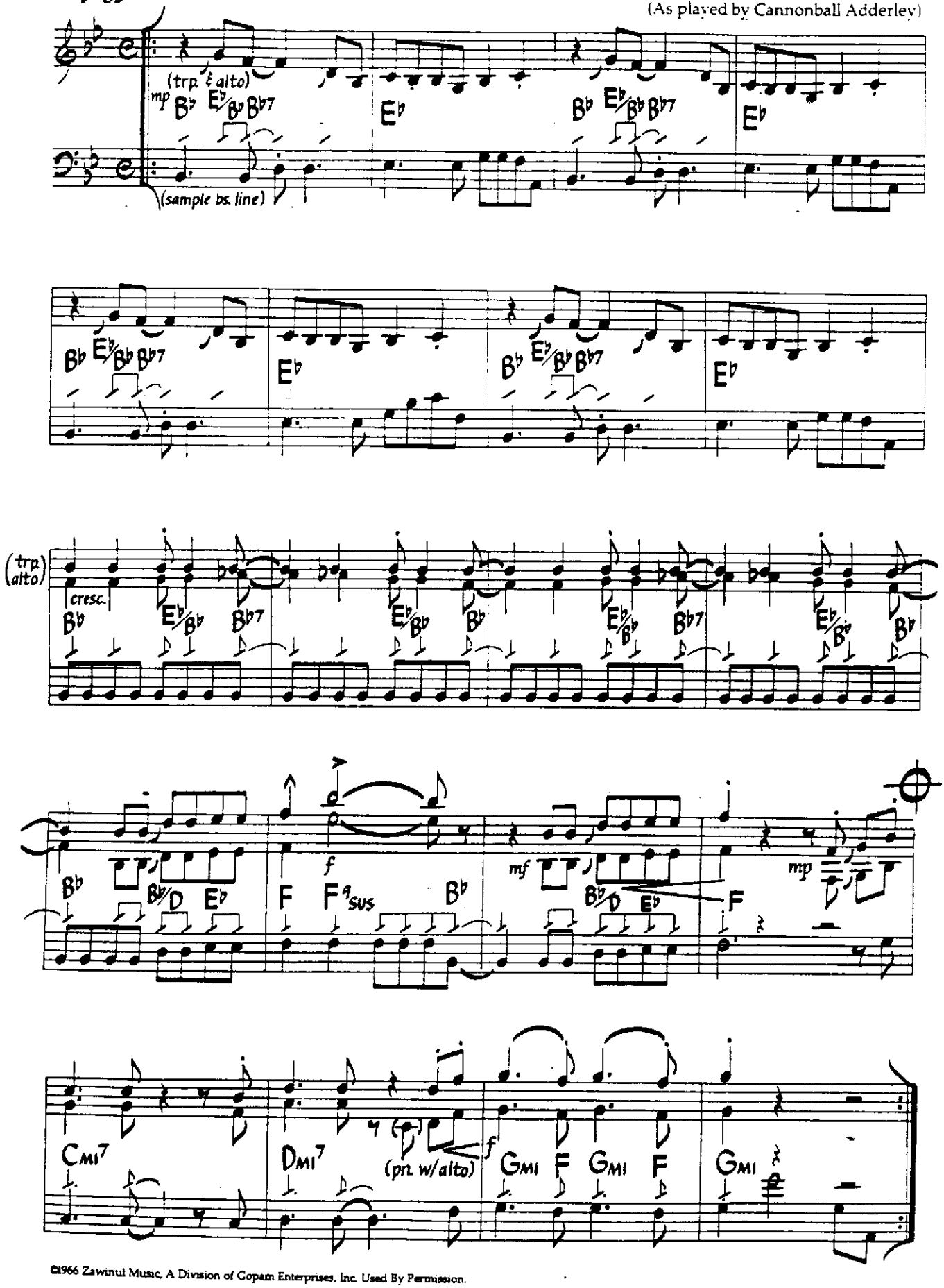
elec. piano solo on A, indef.
(take 1st ending each time).
On cue, take 2nd ending,
play melody at B (with repeat)
then vamp and fade on A
(play melody twice, then solo).
Optional: take Coda on cue to enc

Mercy, Mercy, Mercy

Medium-Slow Funky Rock
♩=85

Josef Zawinul

(As played by Cannonball Adderley)



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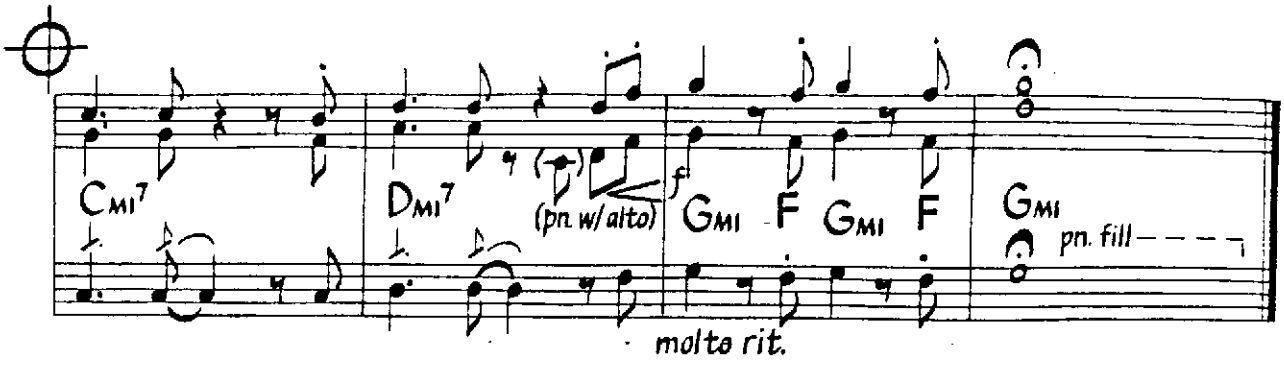
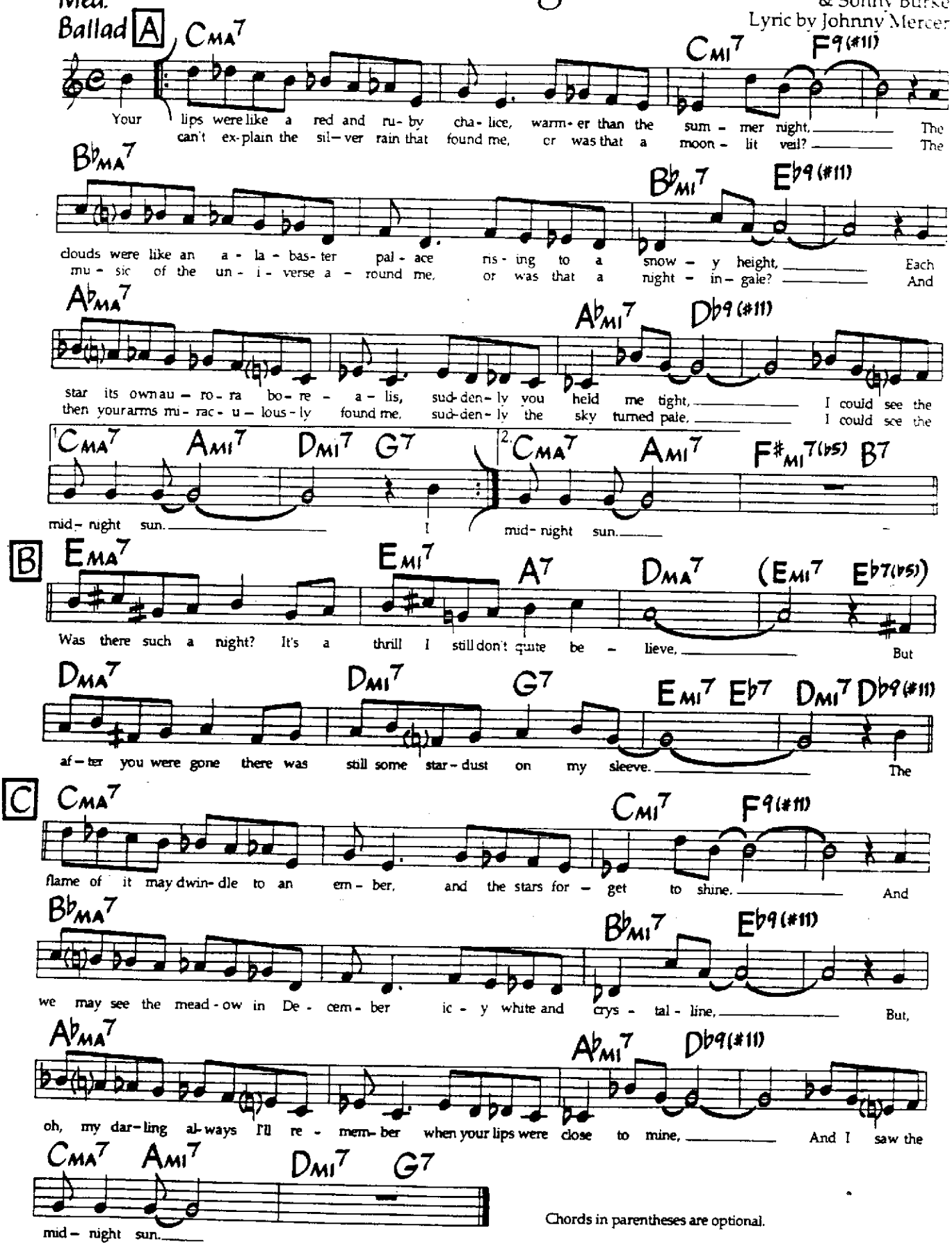


Alto phrasing follows trumpet.

The Midnight Sun

Music by Lionel Hampton & Sonny Burke
Lyric by Johnny Mercer

Med. Ballad



Chords in parentheses are optional.

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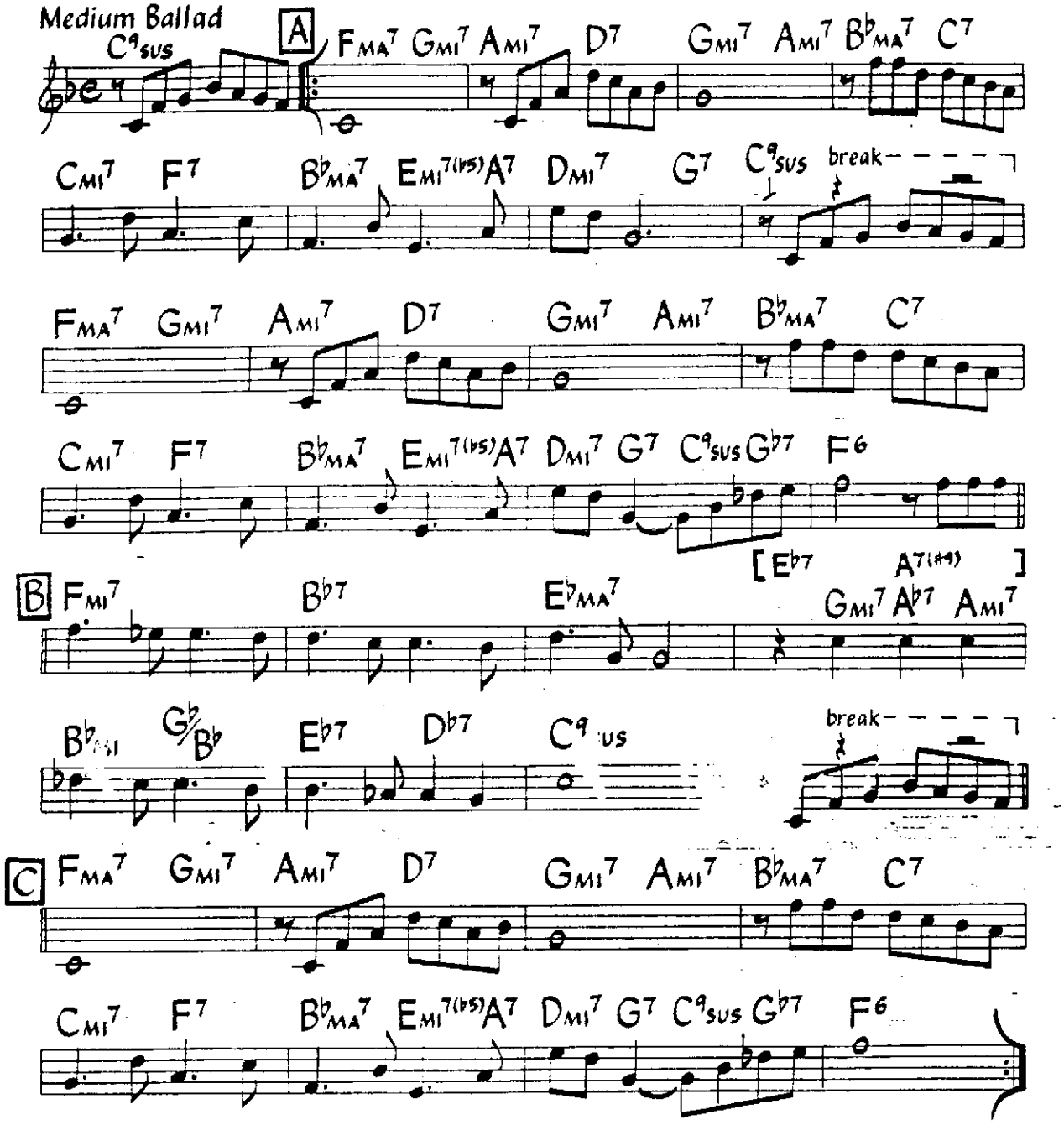
The Midnight Sun Will Never Set

Quincy Jones
Henri Salvador



Melody is played with straight eighths, but rhythm is interpreted somewhat.
Alternate changes in brackets.

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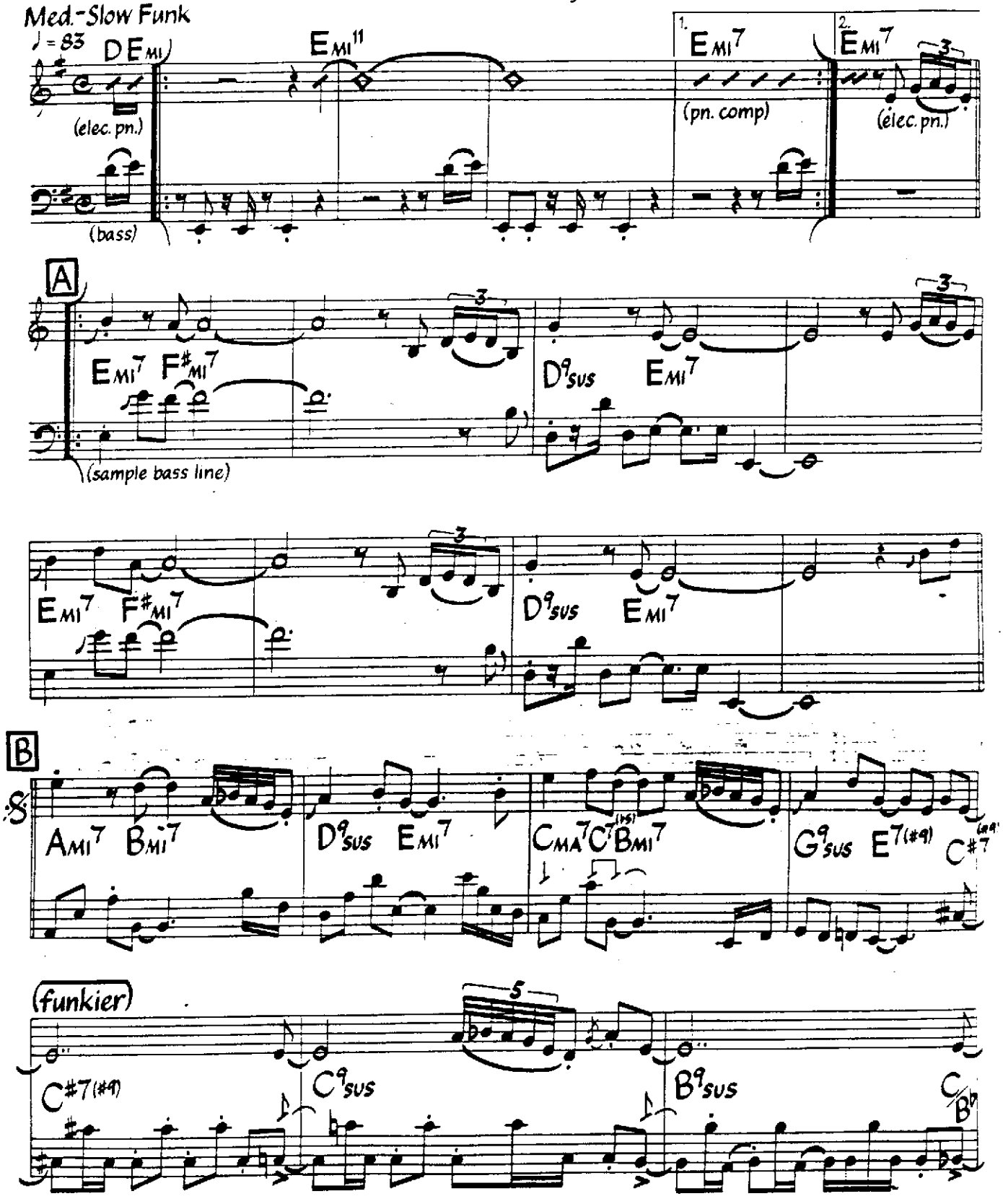
Modadji

Dave Grusin



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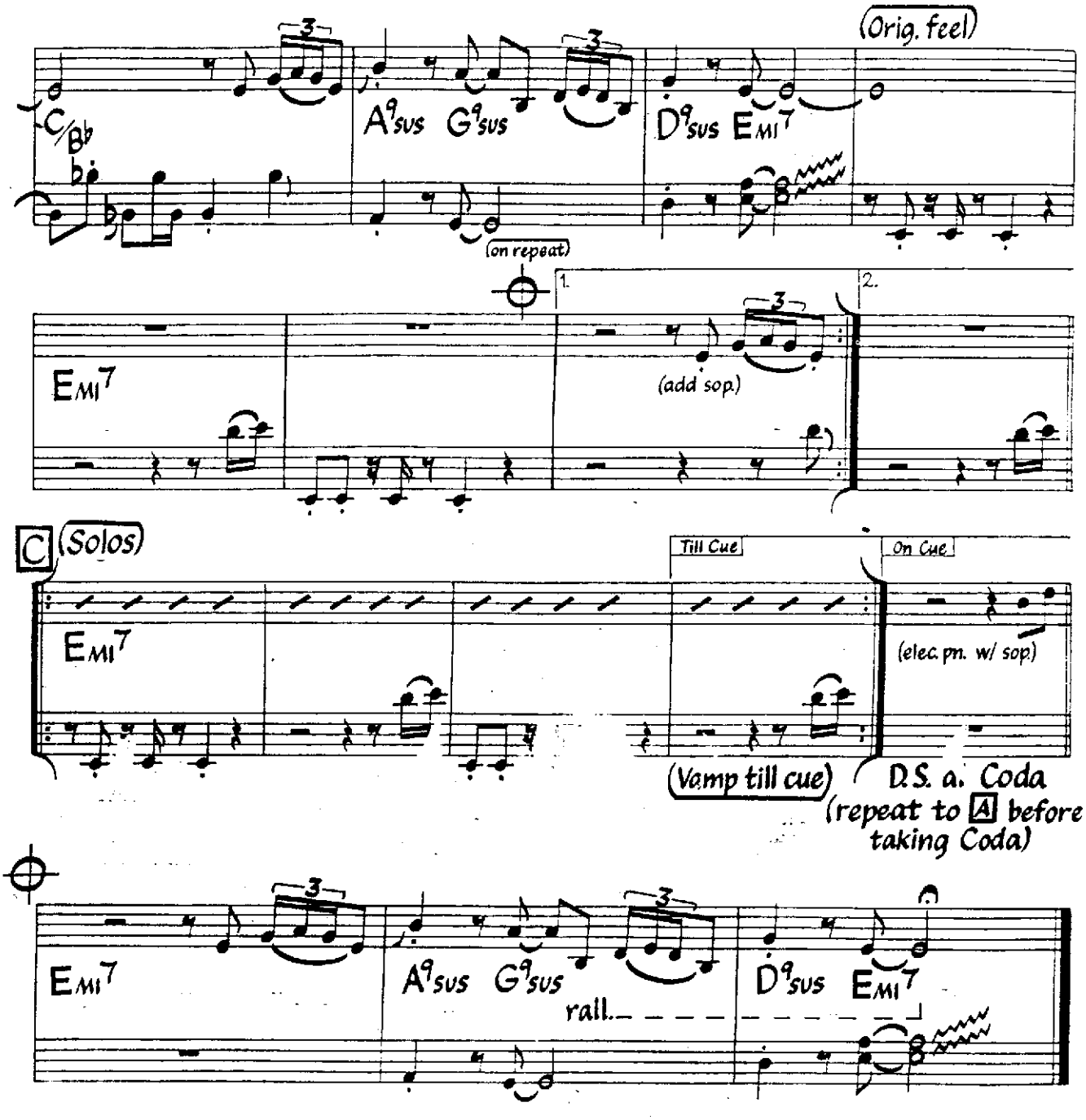
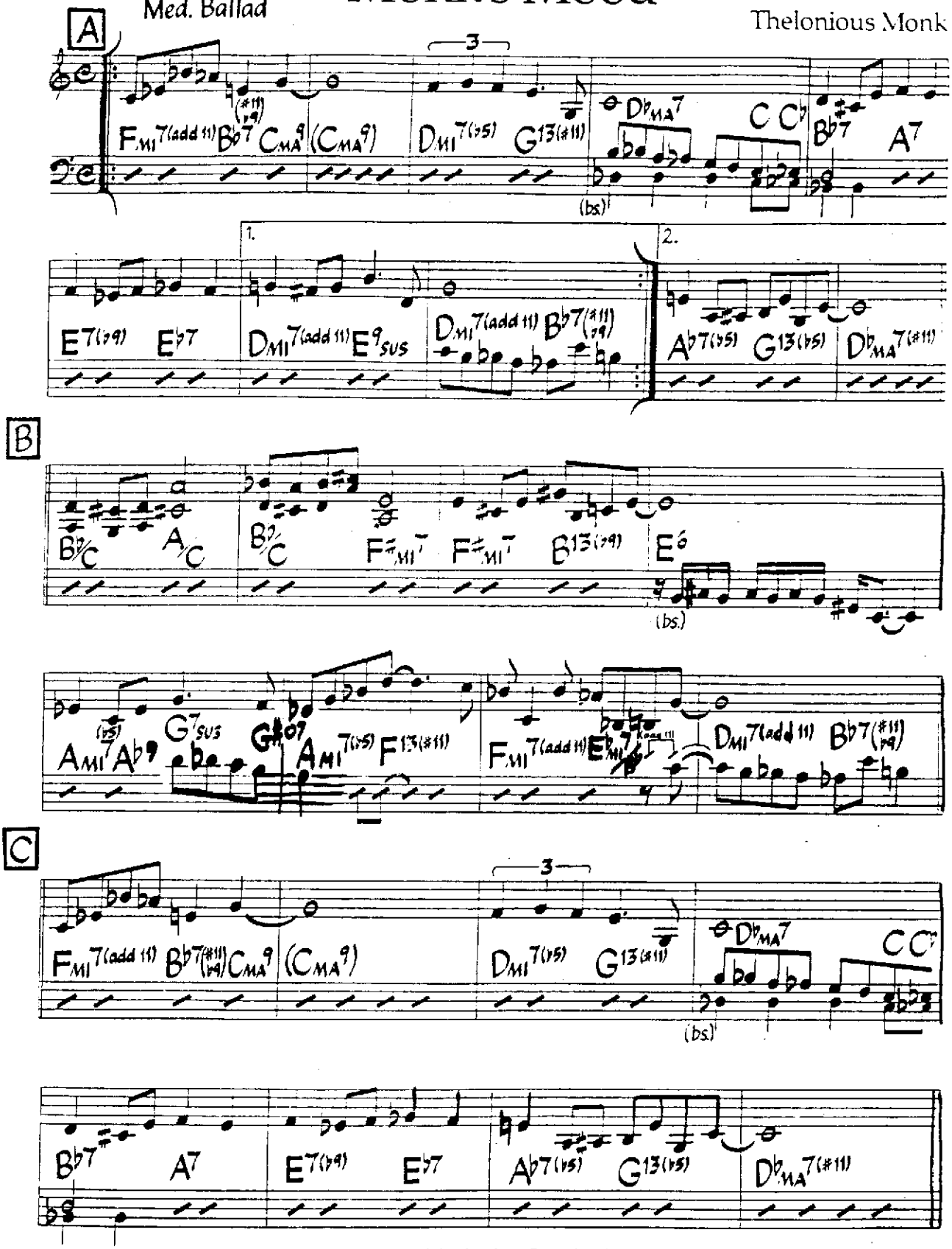


Letter C gets progressively louder and funkier.

Monk's Mood

Med. Ballad

Thelonious Monk



Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B.
Written notes in bass clef are counter-melody. Bass plays written notes only where marked (4th & 5th bars of letters A & C, 4th bar of letter B).

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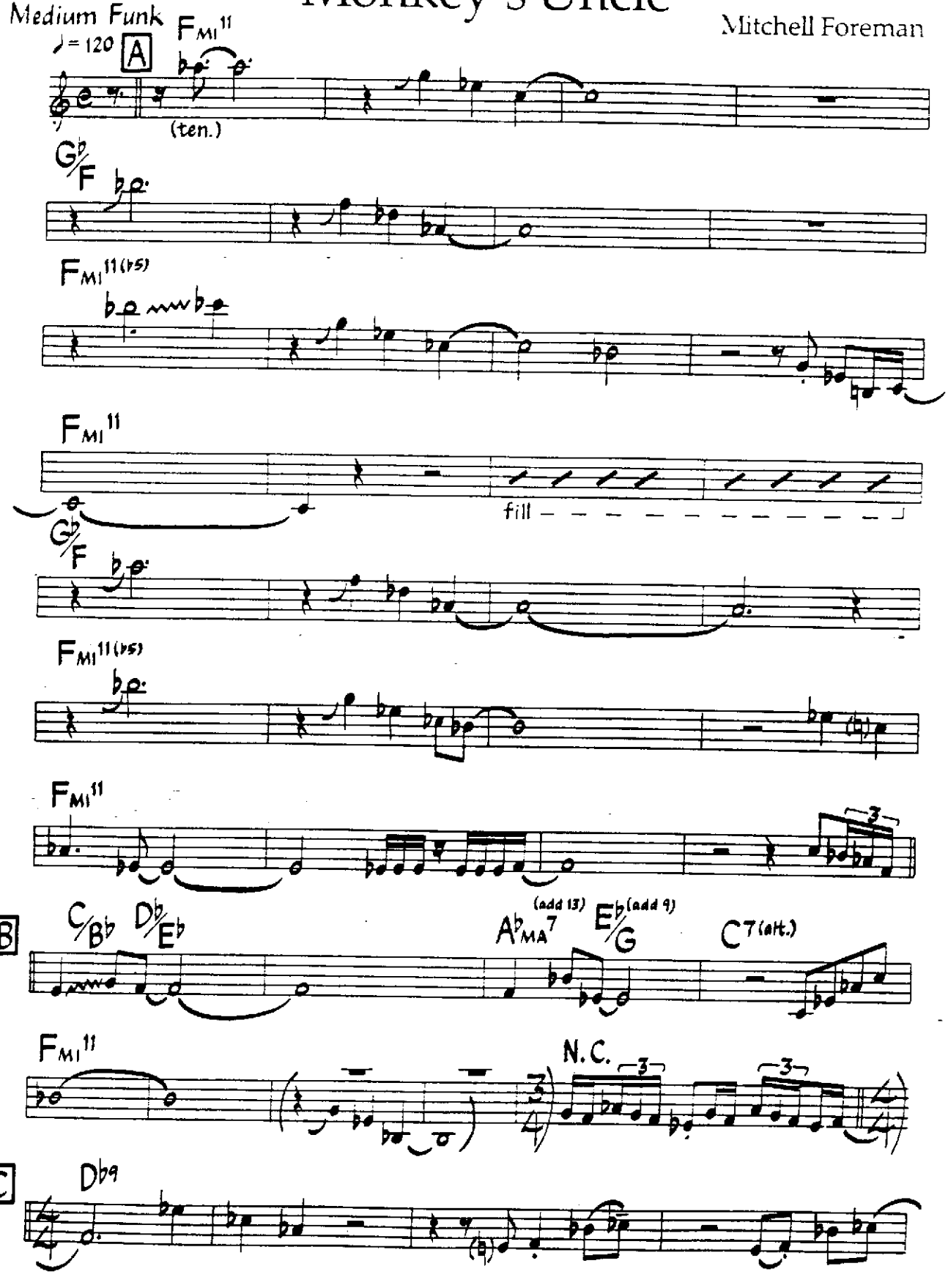
Monkey's Uncle

Mitchell Foreman



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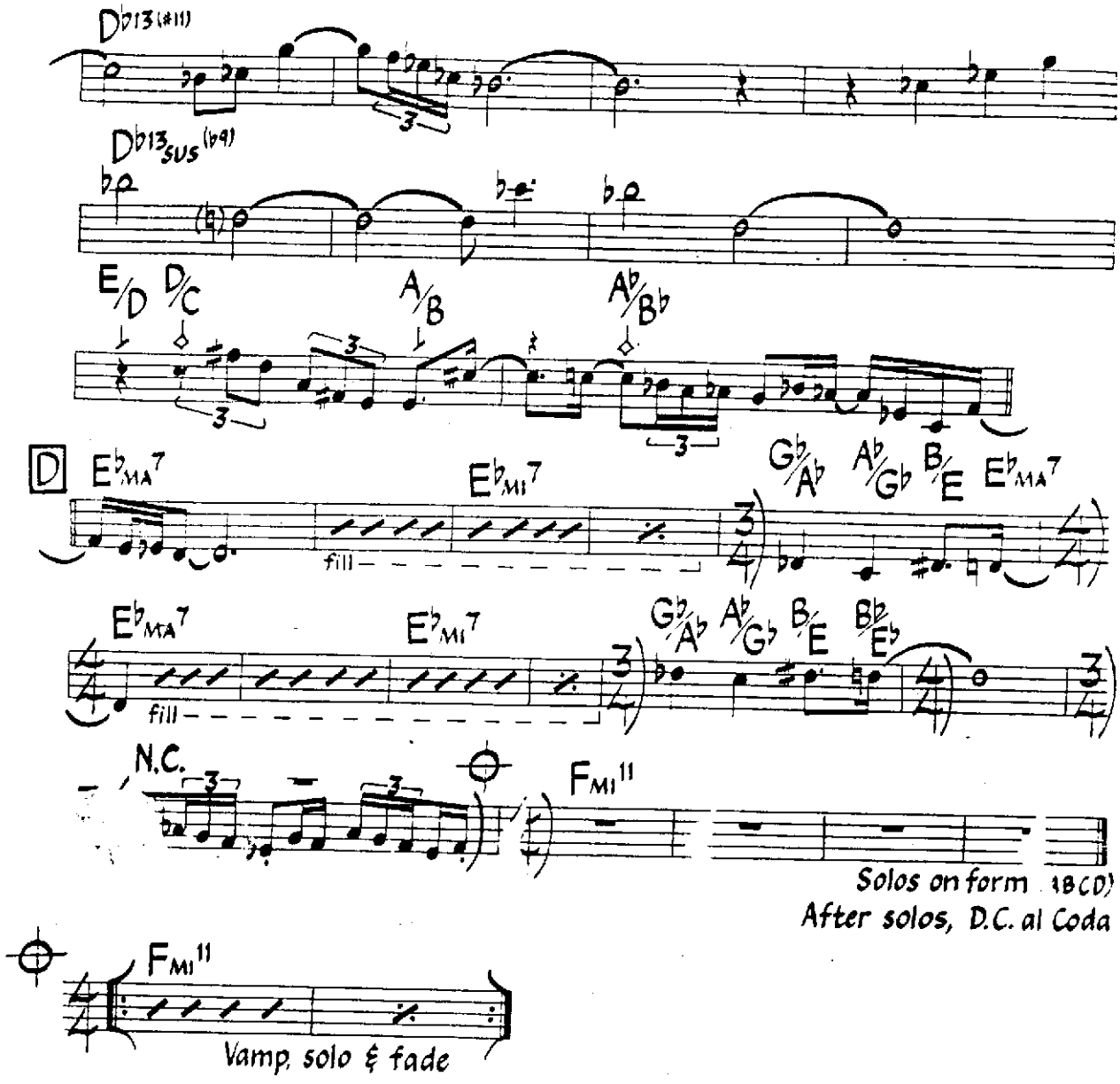
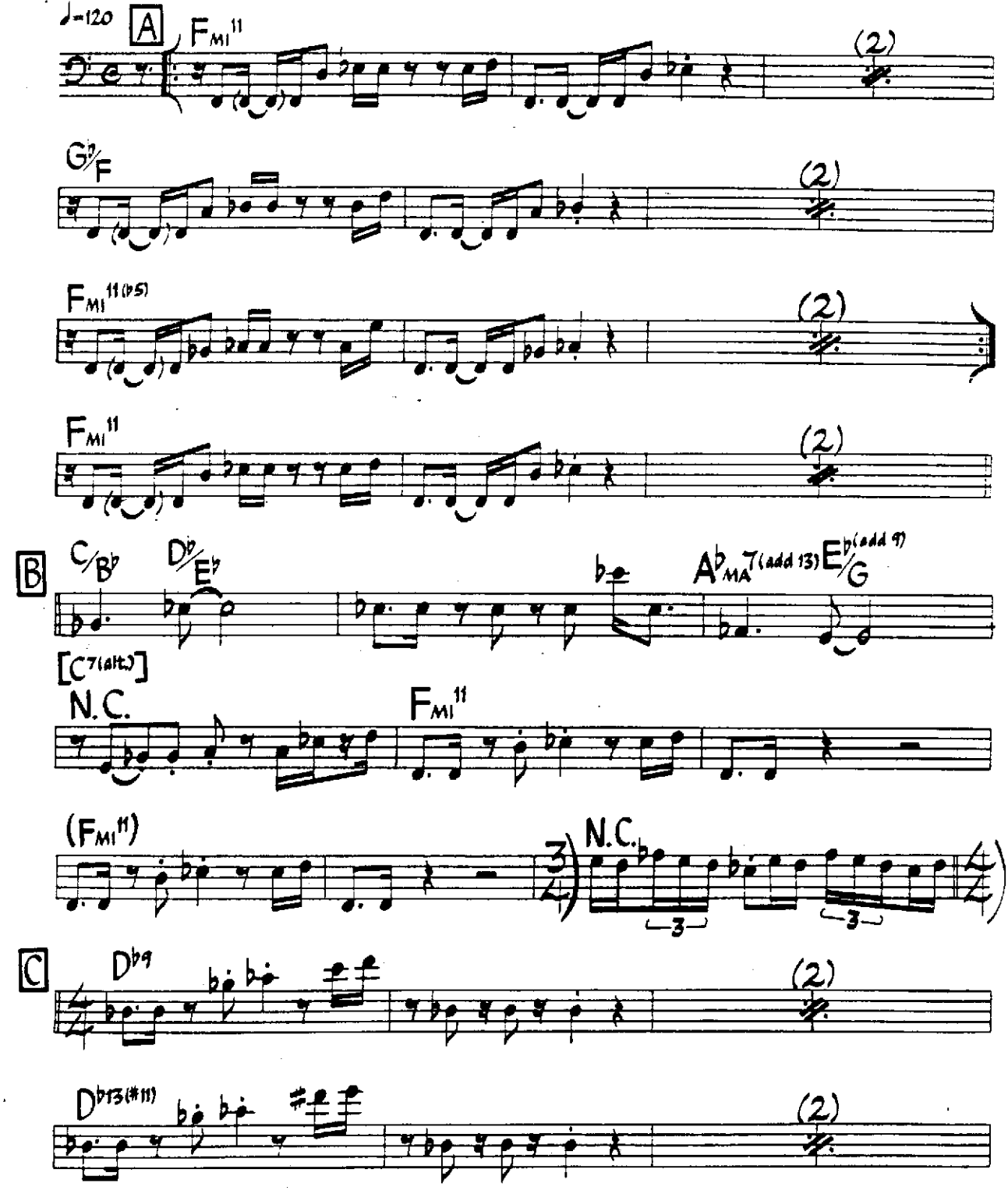


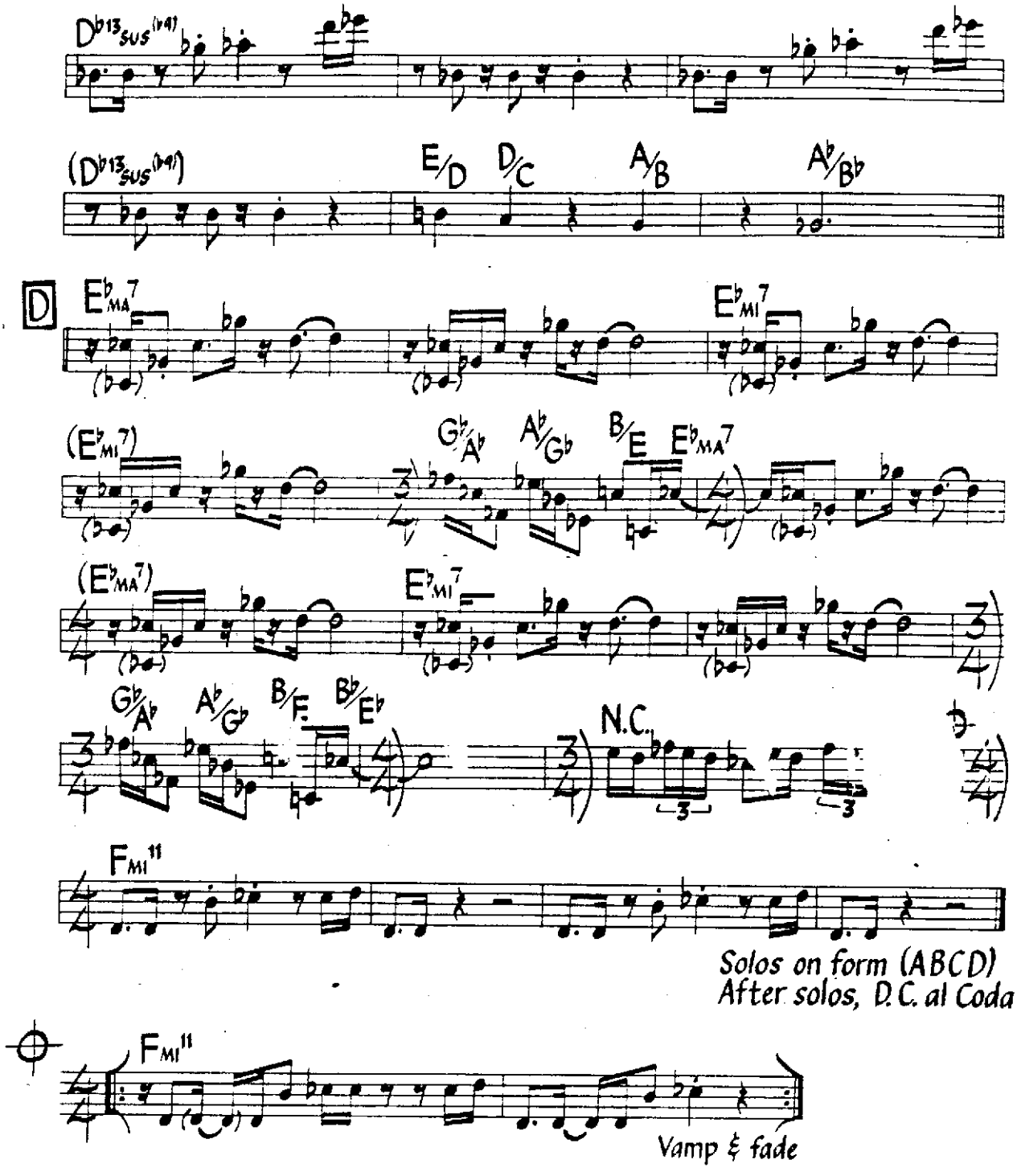
First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

Monkey's Uncle (Bass)

Medium Funk

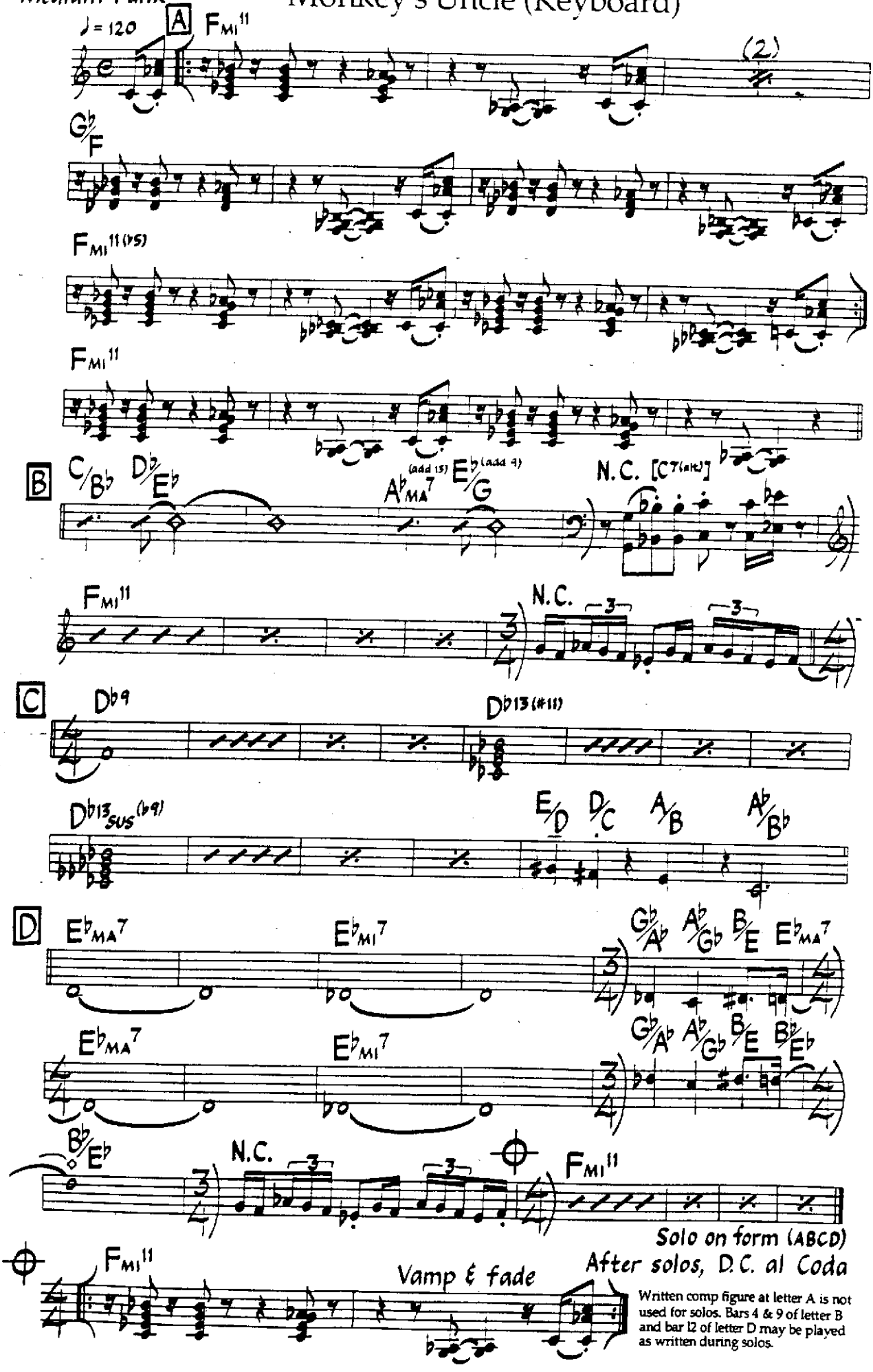
♩=120




D♭13SUS(♭9)
(D♭13SUS(♭9))
E/D
D/C
A/B
A♭/B♭
D
E♭MA7
E♭MI7
(E♭MI7)
G♭/A♭
A♭/G♭
B/E
E♭MA7
(E♭MA7)
E♭MI7
G♭/A♭
A♭/G♭
B/F
B♭/E♭
N.C.
FMI11
Solos on form (ABCD)
After solos, D.C. al Coda
FMI11
Vamp & fade

Medium Funk

Monkey's Uncle (Keyboard)

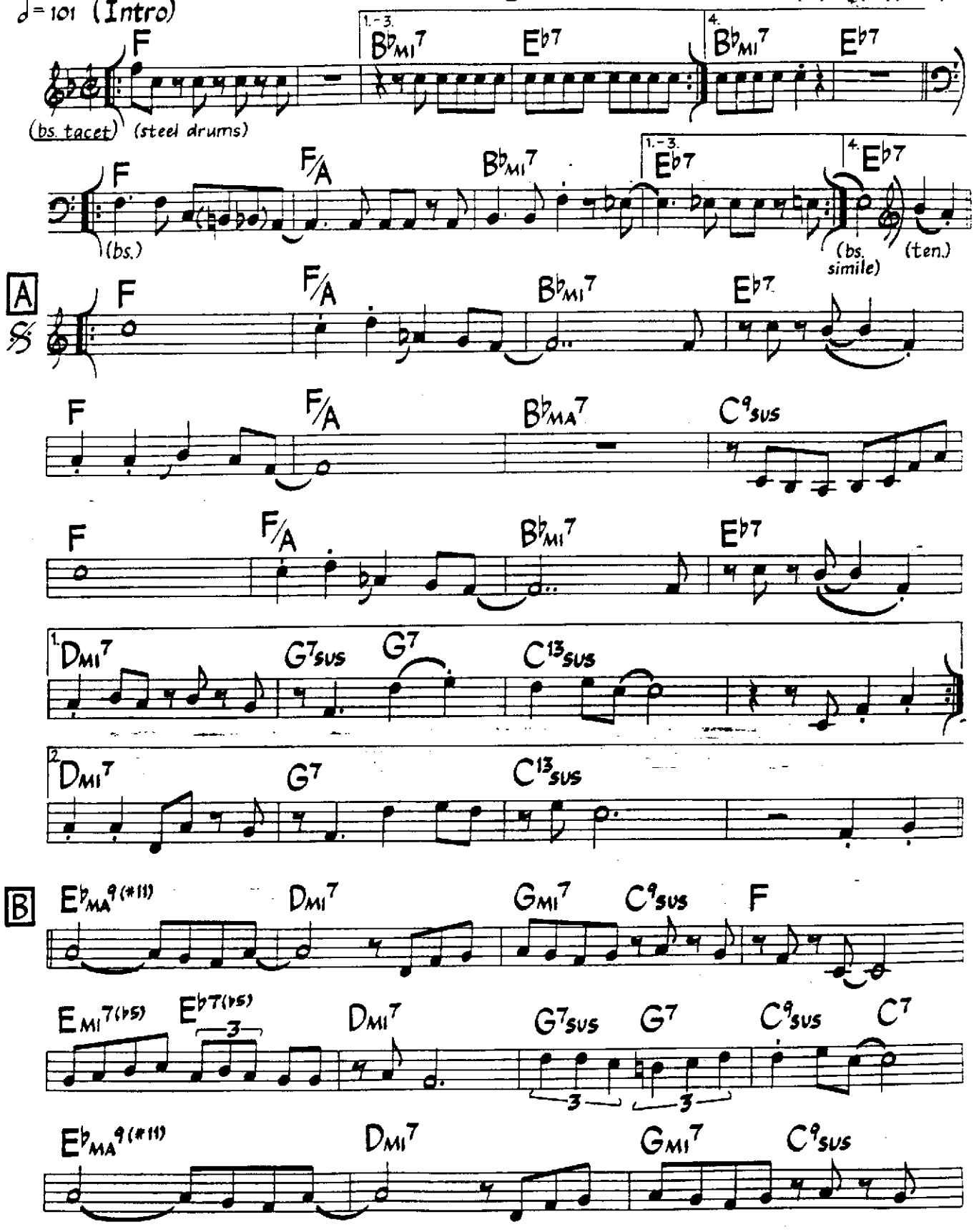


Written comp figure at letter A is not used for solos. Bars 4 & 9 of letter B and bar 12 of letter D may be played as written during solos.

Morning Dance

Jay Beckenstein
(As played by Spyro Gyra)

Med. Samba/Funk
♩ = 101 (Intro)



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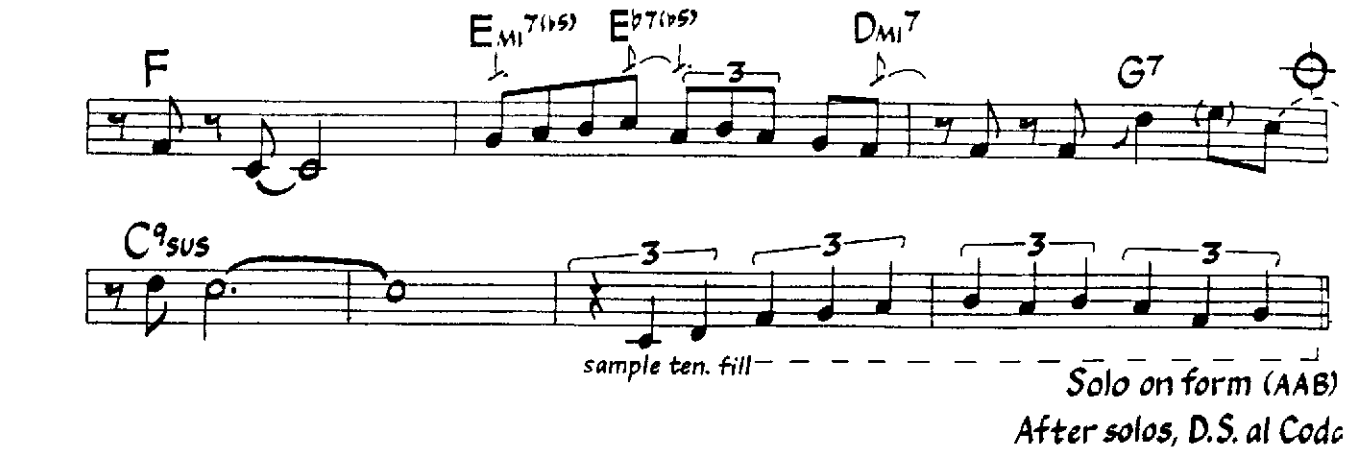
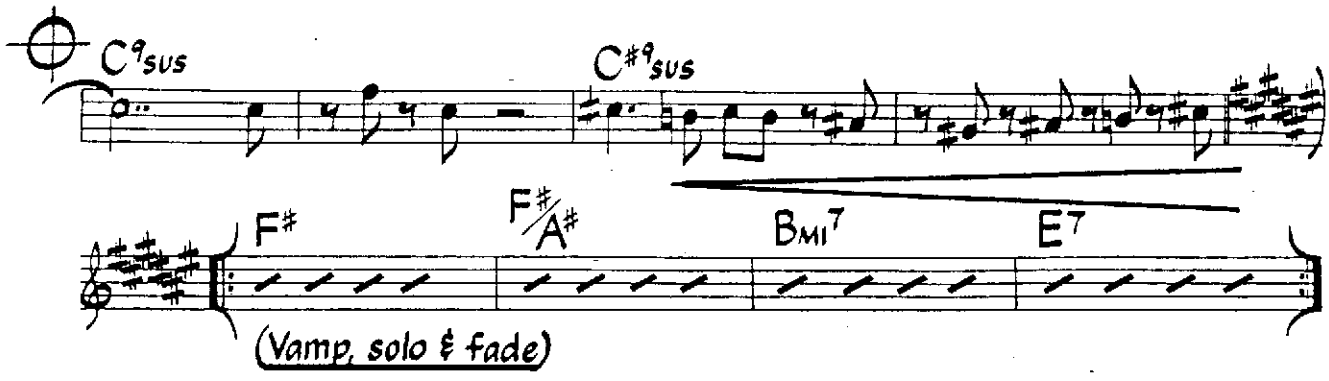


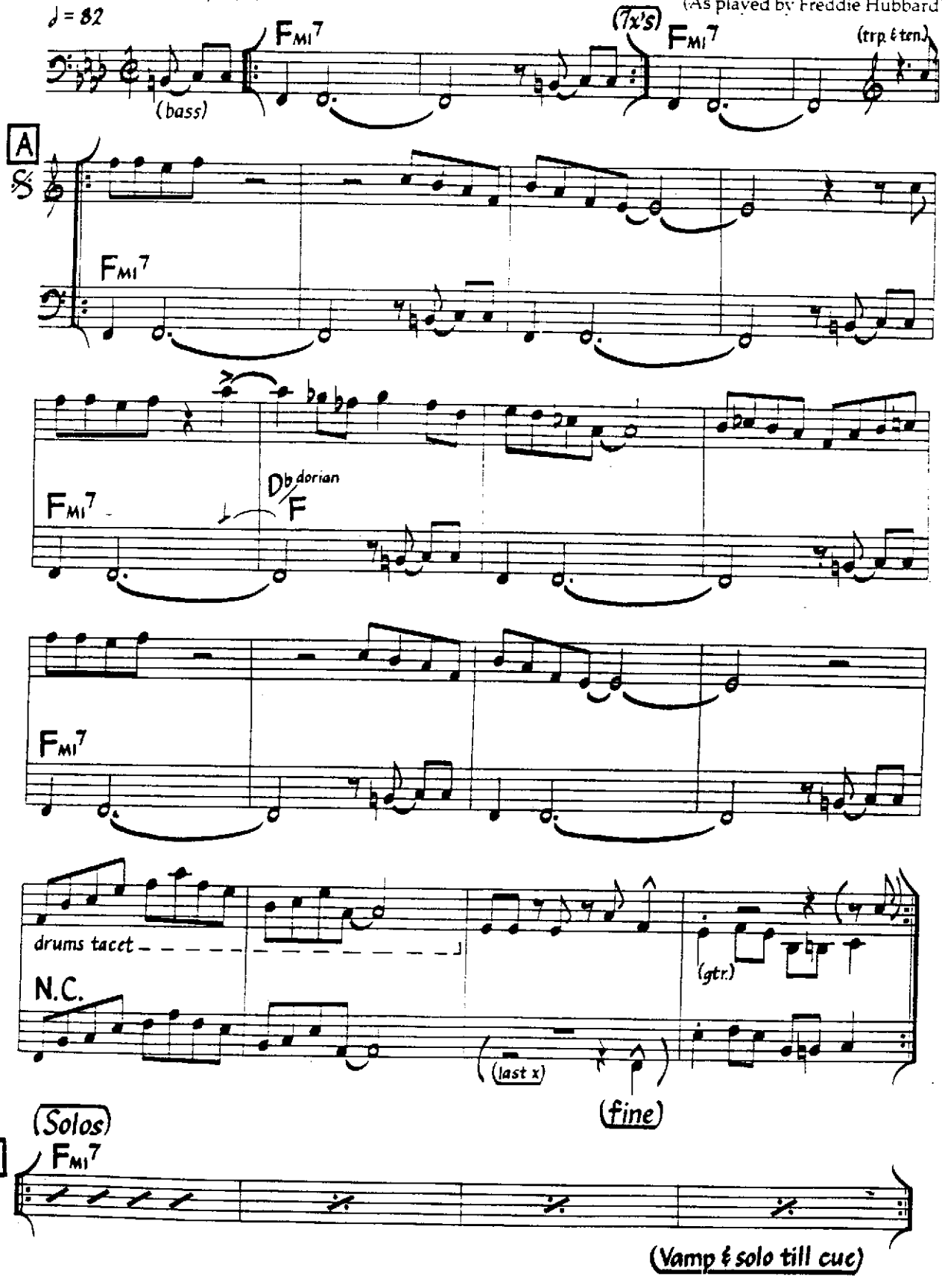


Melody is played with some variation.

Mr. Clean

Weldon Irvine
(As played by Freddie Hubbard)

Half - Time Funk/Rock
♩ = 82



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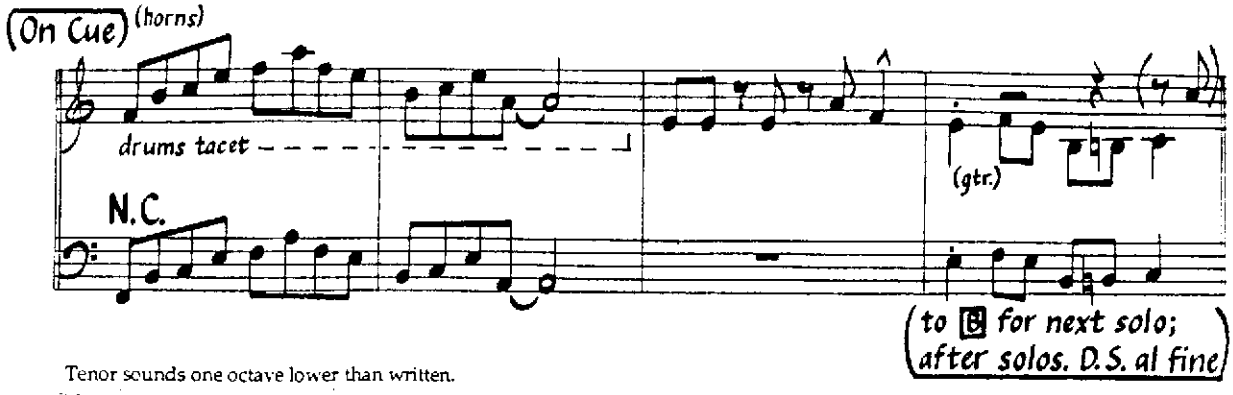


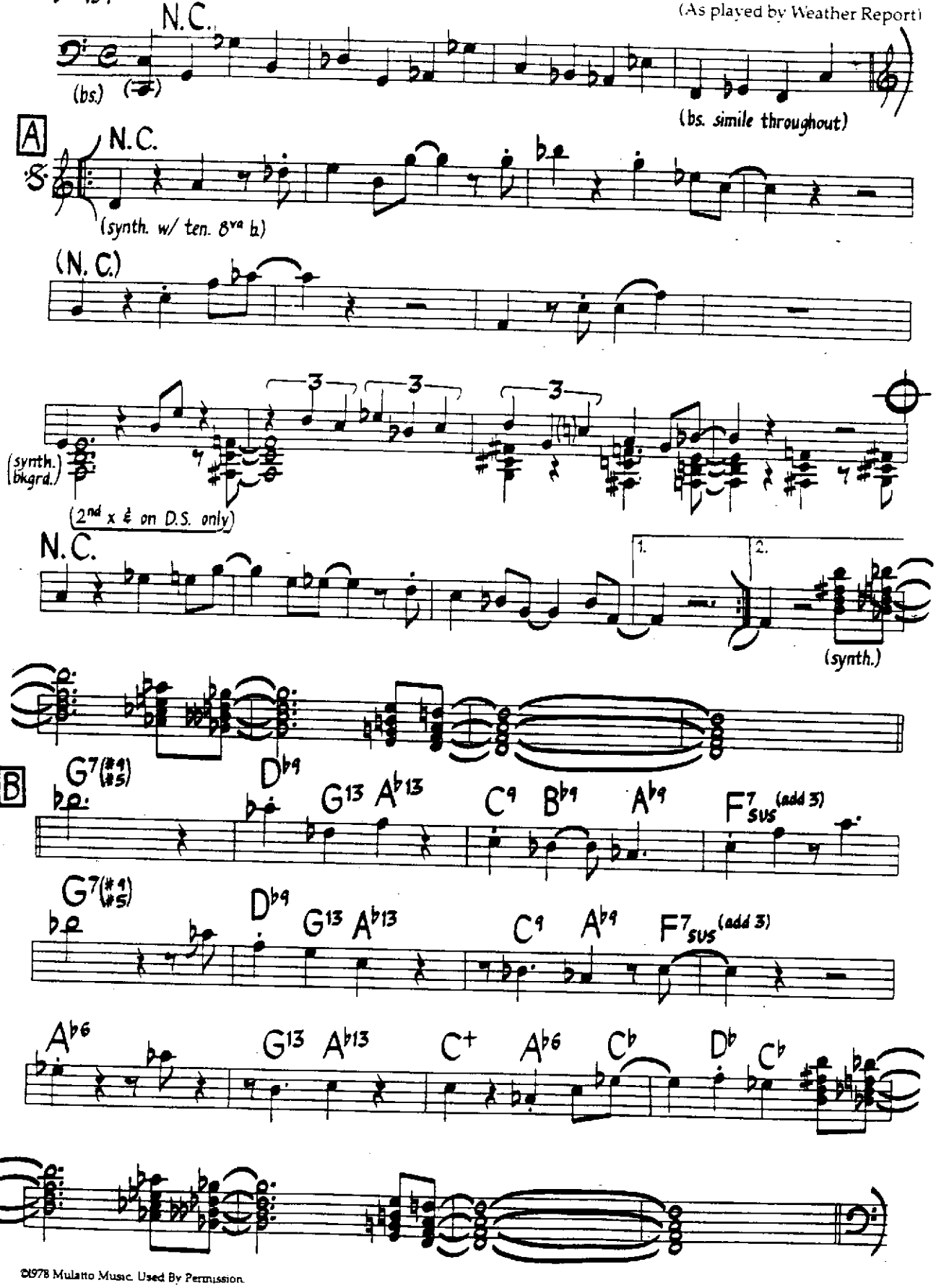
Tenor sounds one octave lower than written.

Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

Mr. Gone

Medium Swing/Shuffle
♩ = 137

Josef Zawinul
(As played by Weather Report)



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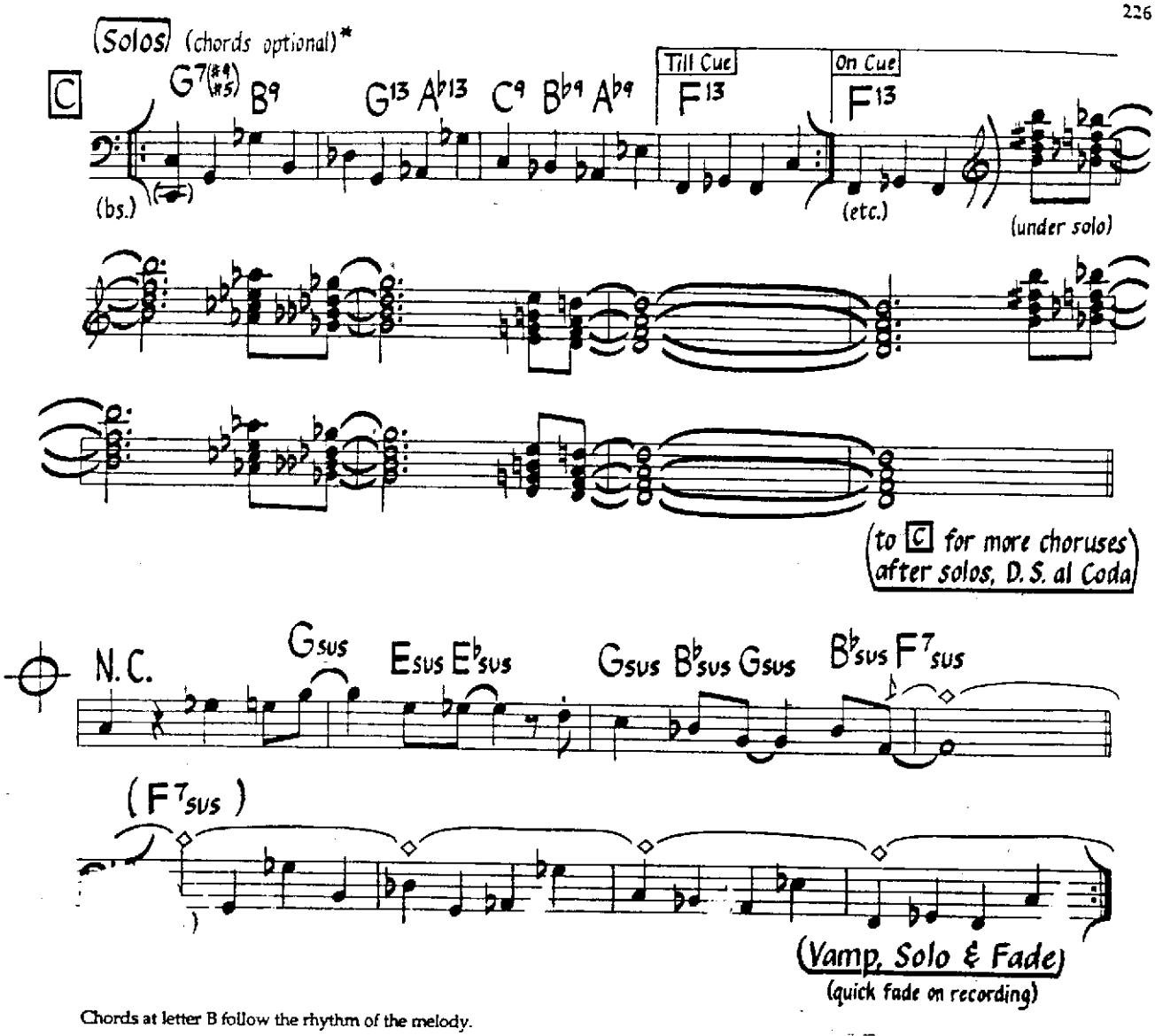
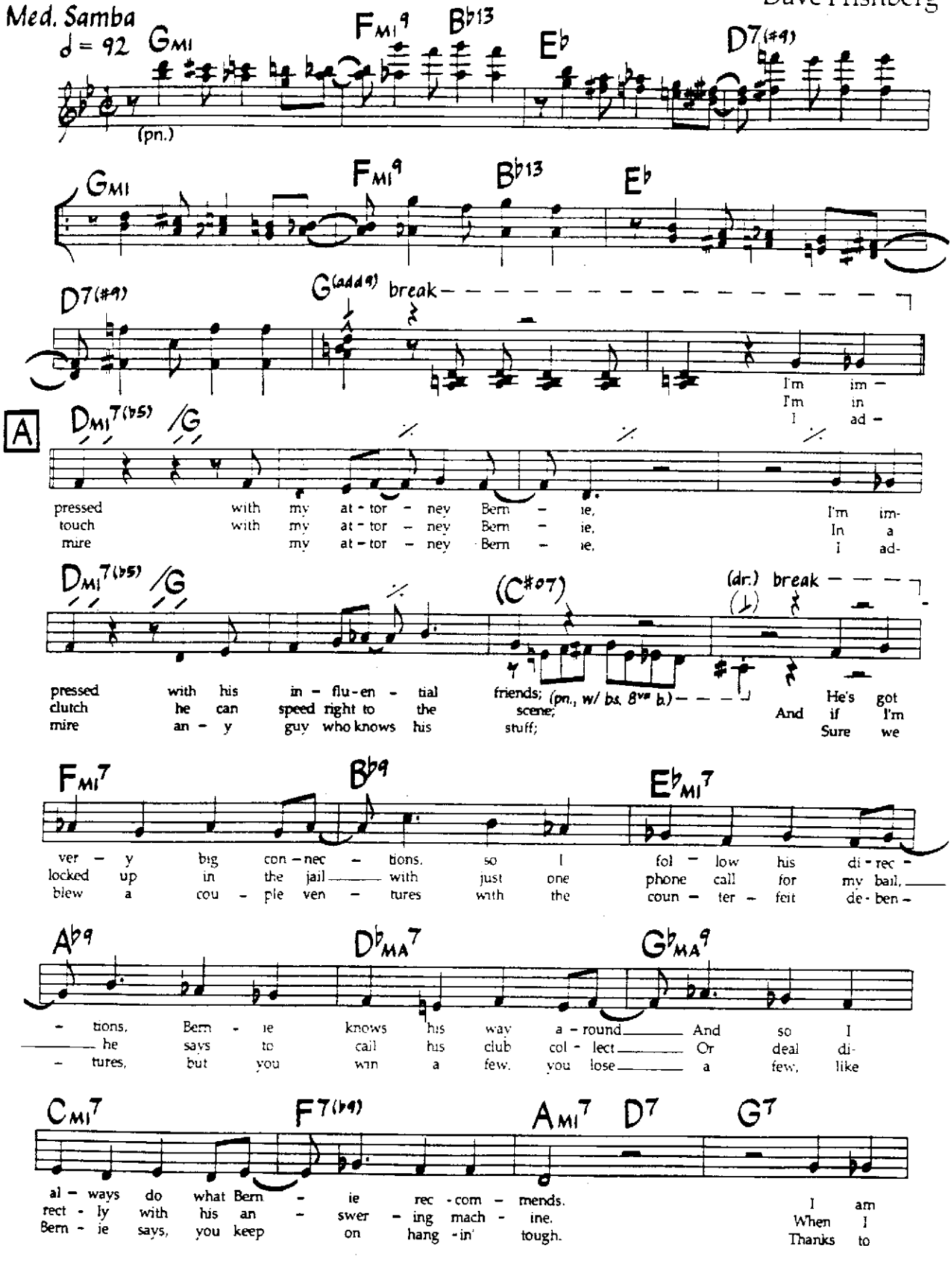


Chords at letter B follow the rhythm of the melody.

*may also solo around F7 (F mixolydian scale)

My Attorney Bernie

Dave Frishberg



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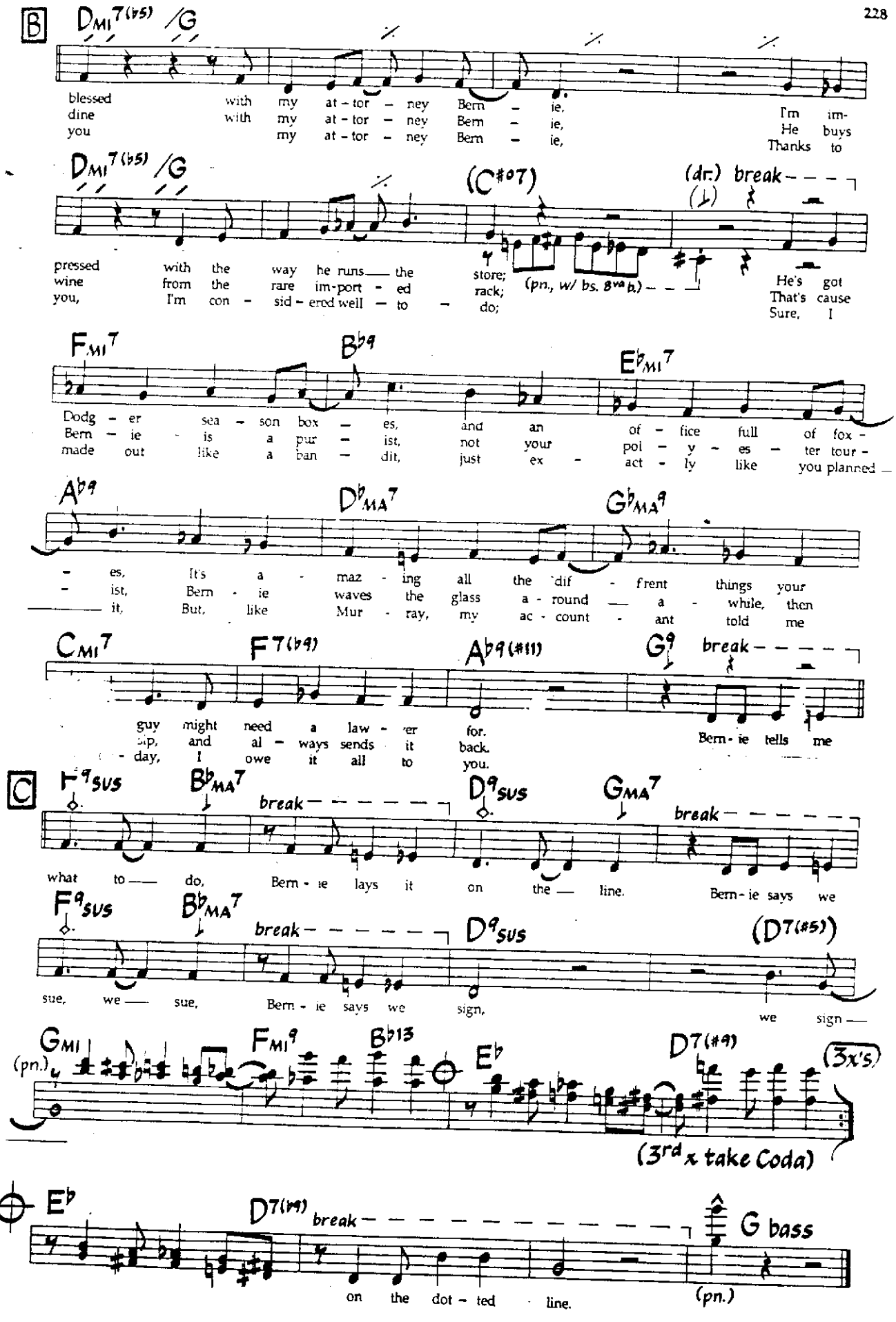
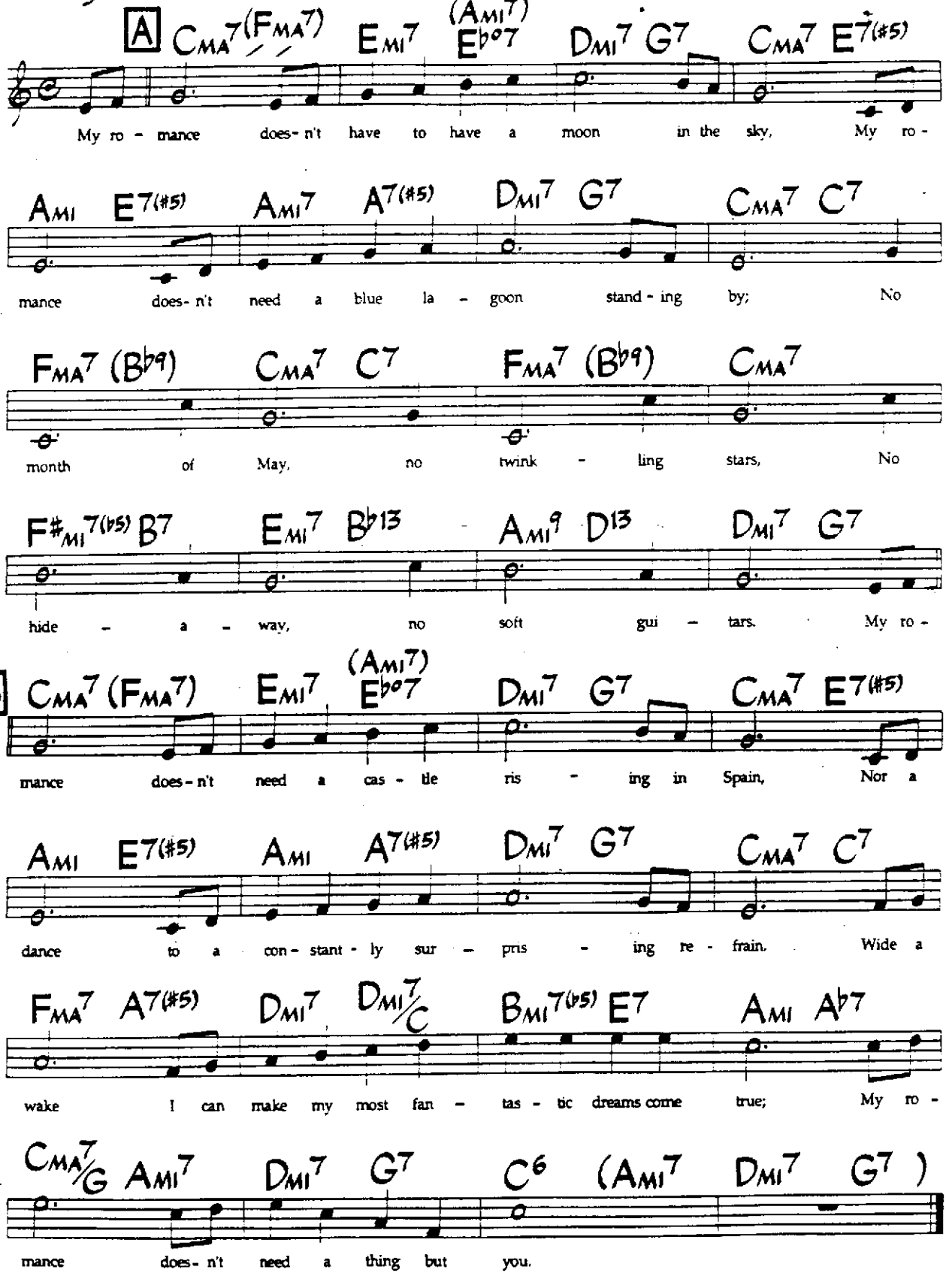

B
DMI7(b5) /G
blessed with my at-tor-ney Bern-ie, I'm im-
dine with my at-tor-ney Bern-ie, He buys
you my at-tor-ney Bern-ie, Thanks to
DMI7(b5) /G
(C#07)
(dr.) break
pressed with the way he runs the store;
wine from the rare im-port-ed rack;
you, I'm con-sid-ered well-to-do;
(pn., w/ bs. 8va b.)
He's got
That's cause
Sure, I
FMI7 Bb9 EbMI7
Dodg-er sea-son box-es, and an of-fice full of fox-
Bern-ie is a pur-ist, not your pol-y-es-ter tour-
made out like a ban-dit, just ex-act-ly like you planned
Ab9 DbMA7 GbMA9
-es, It's a-maz-ing all the dif-frent things your
-ist, Bern-ie waves the glass a-round a-while, then
it, But, like Mur-ray, my ac-count-ant told me
CMI7 F7(b9) Ab9(#11) G9 break
guy might need a law-yer for.
-up, and al-ways sends it back.
-day, I owe it all to you.
Bern-ie tells me
C
F9sus BbMA7 break D9sus GMA7 break
what to do, Bern-ie lays it on the line. Bern-ie says we
F9sus BbMA7 break D9sus (D7(#5))
sue, we sue, Bern-ie says we sign, we sign
GMI FMI9 Bb13 Eb D7(#9) (3x's)
(pn.)
(3rd x take Coda)
Eb D7(#9) break G bass
on the dot-ted line.
(pn.)

Med. Swing

My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart



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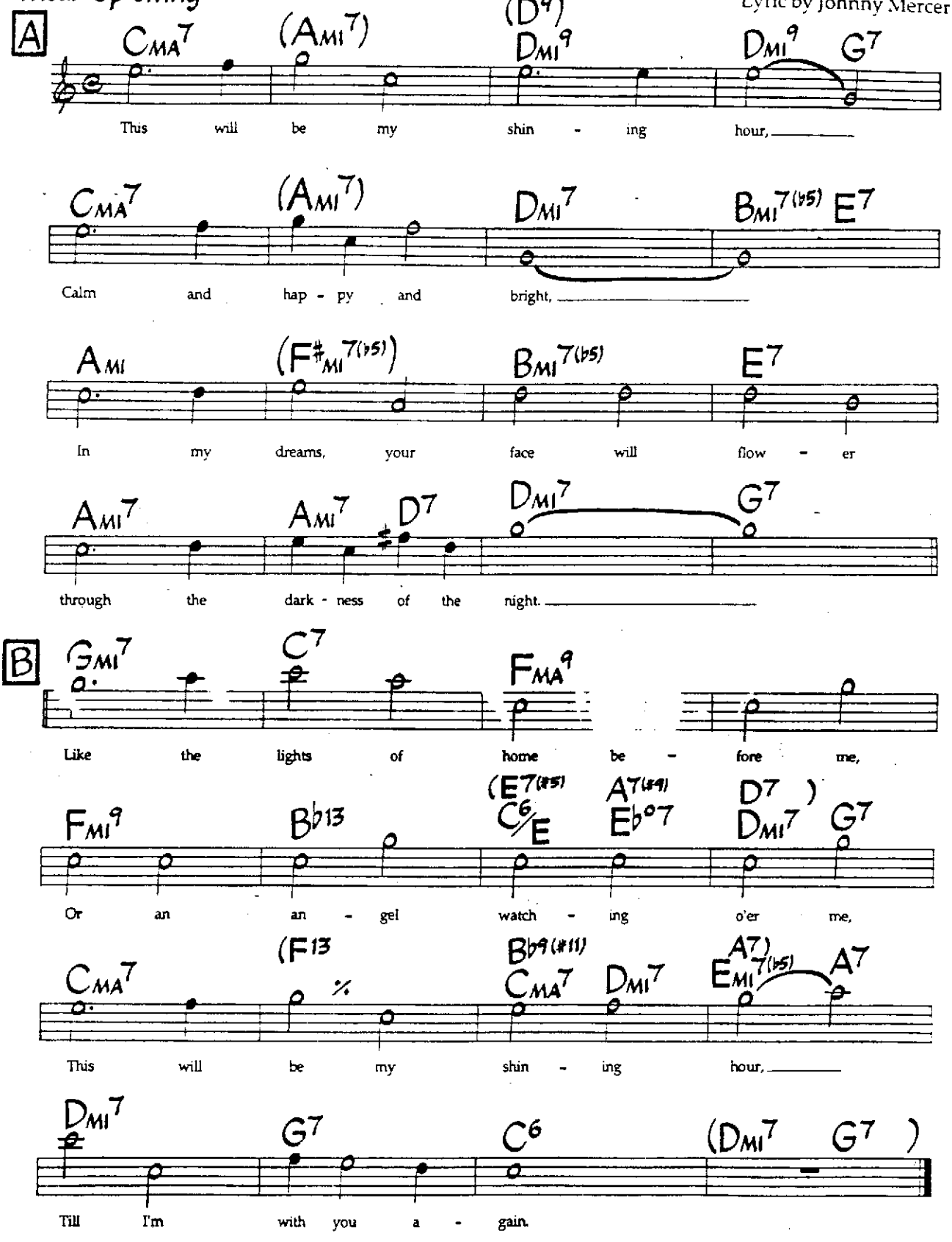
My Shining Hour

Music by Harold Arlen
Lyric by Johnny Mercer

Med.-Up Swing



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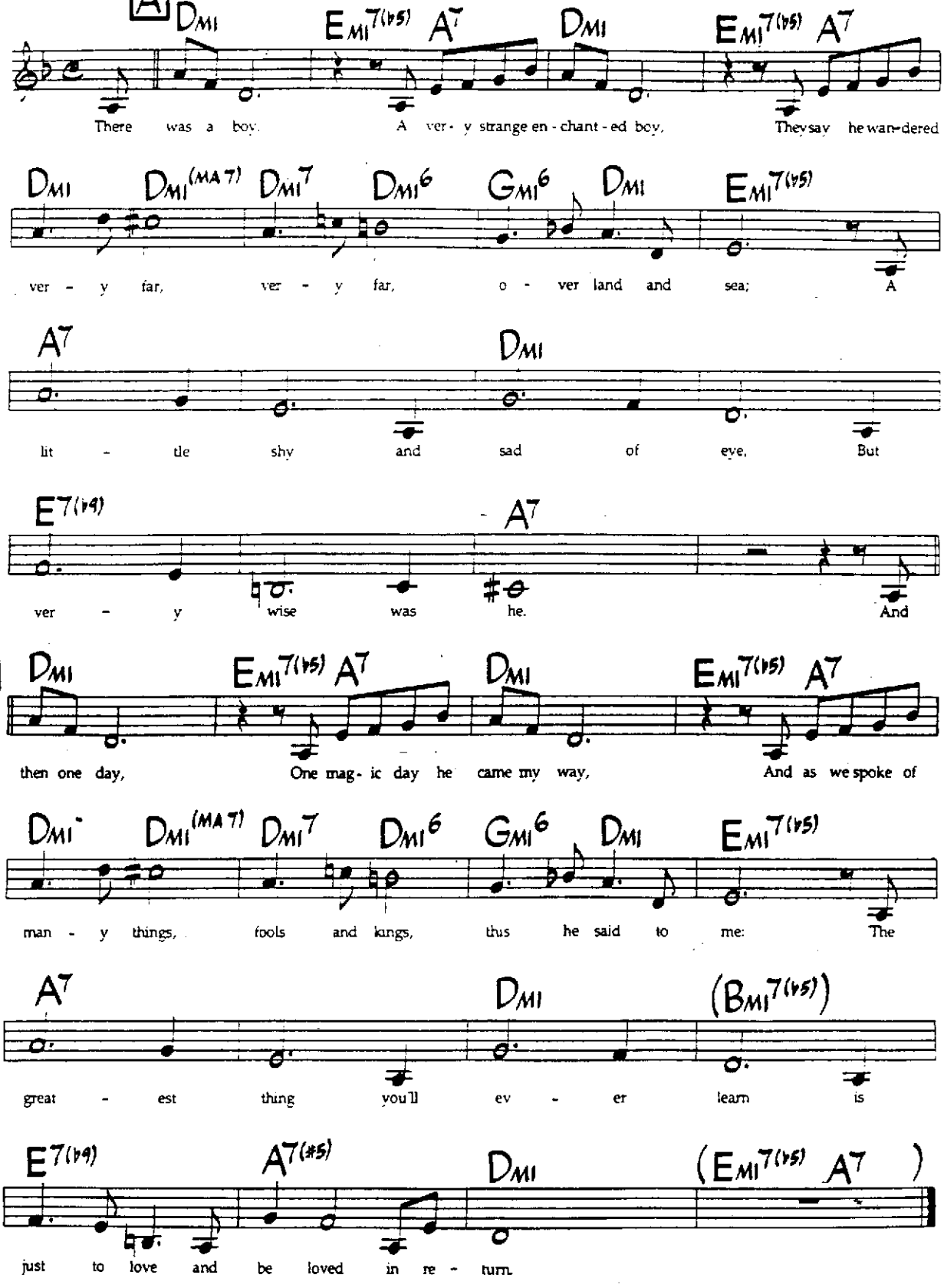
Nature Boy

Eden Ahbez

Med. Ballad* **A**



7th bar of letters A & B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

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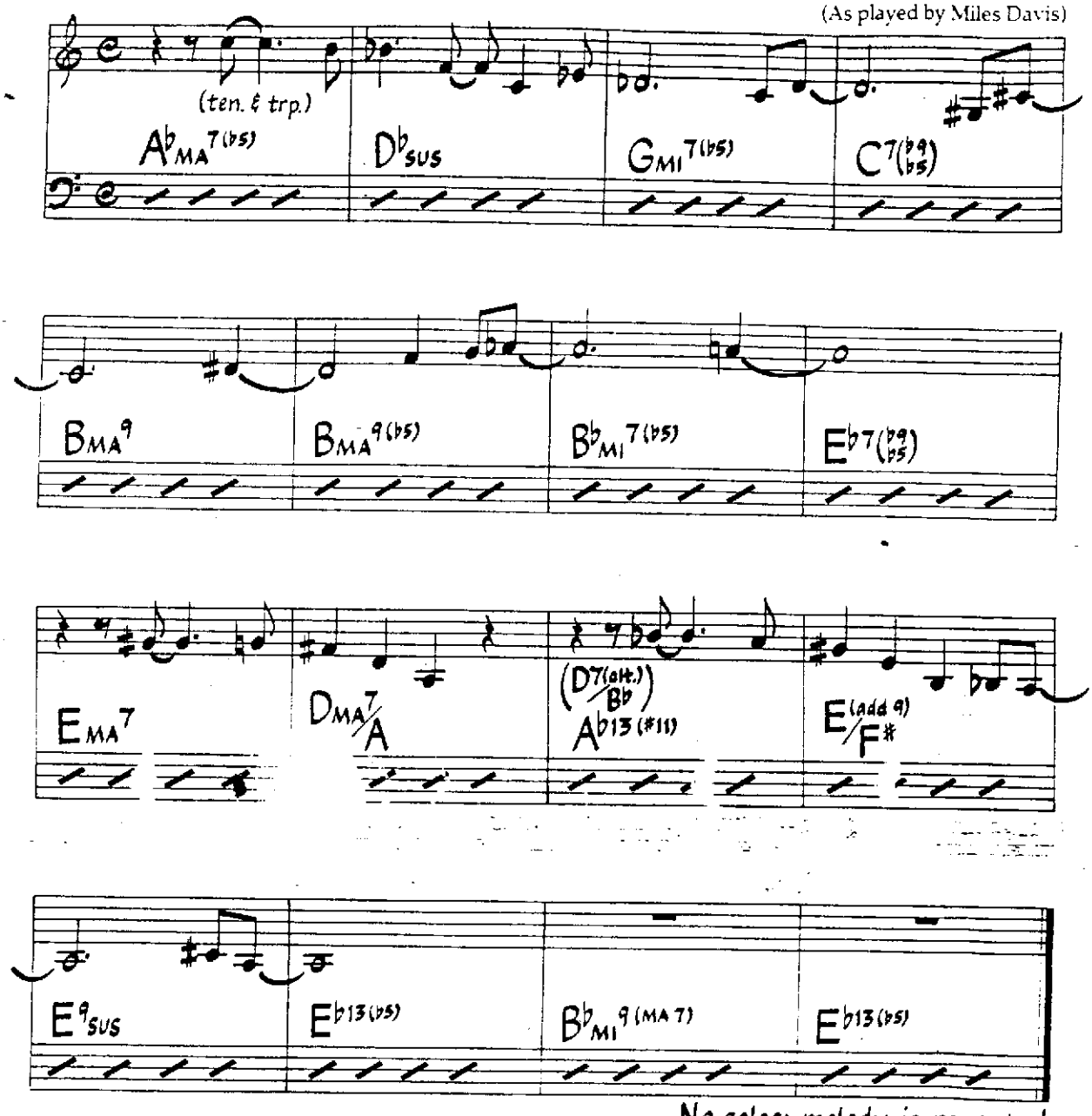
*may be played rubato, in time, or as a bossa nova.

Nefertiti

Medium Swing
♩ = 108

Wayne Shorter
(As played by Miles Davis)



No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used for certain chords: $A^{\flat 13(\sharp 11)} \rightarrow D^{7(alt.)}$
$E^{\flat 13(\flat 5)} \rightarrow A^{7(alt.)}$

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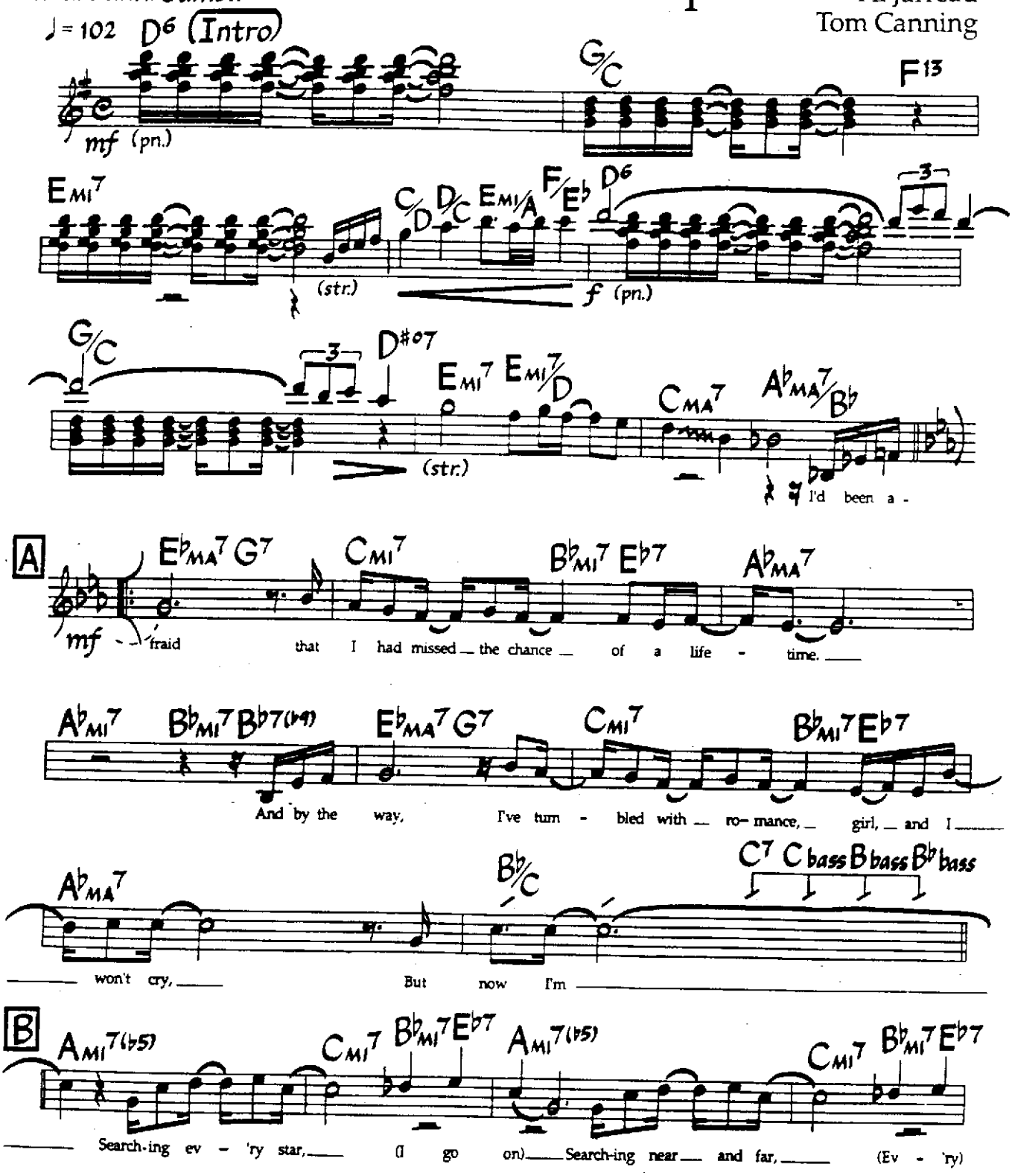
Never Givin' Up

Med. Funk/Samba

Al Jarreau
Tom Canning



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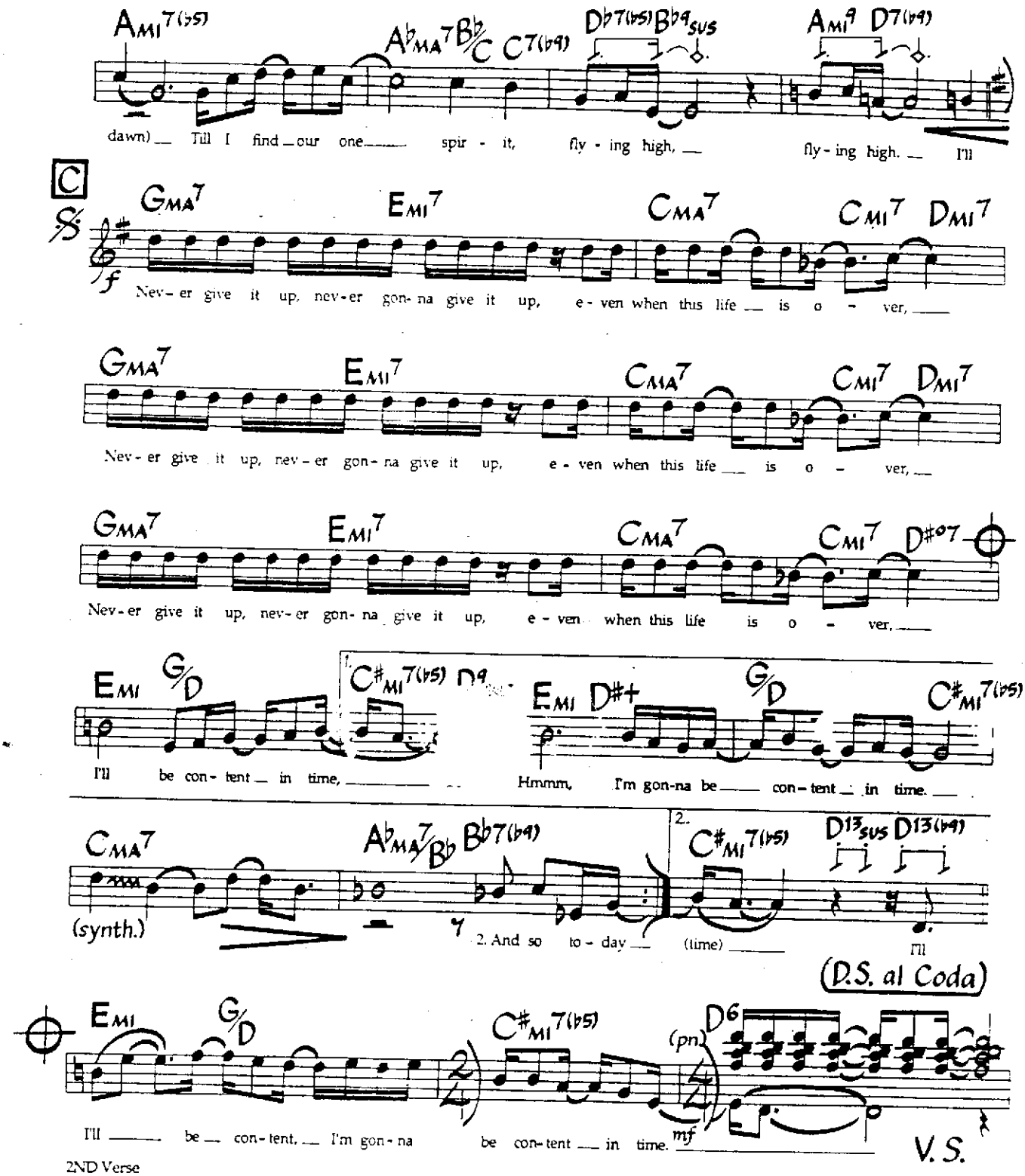
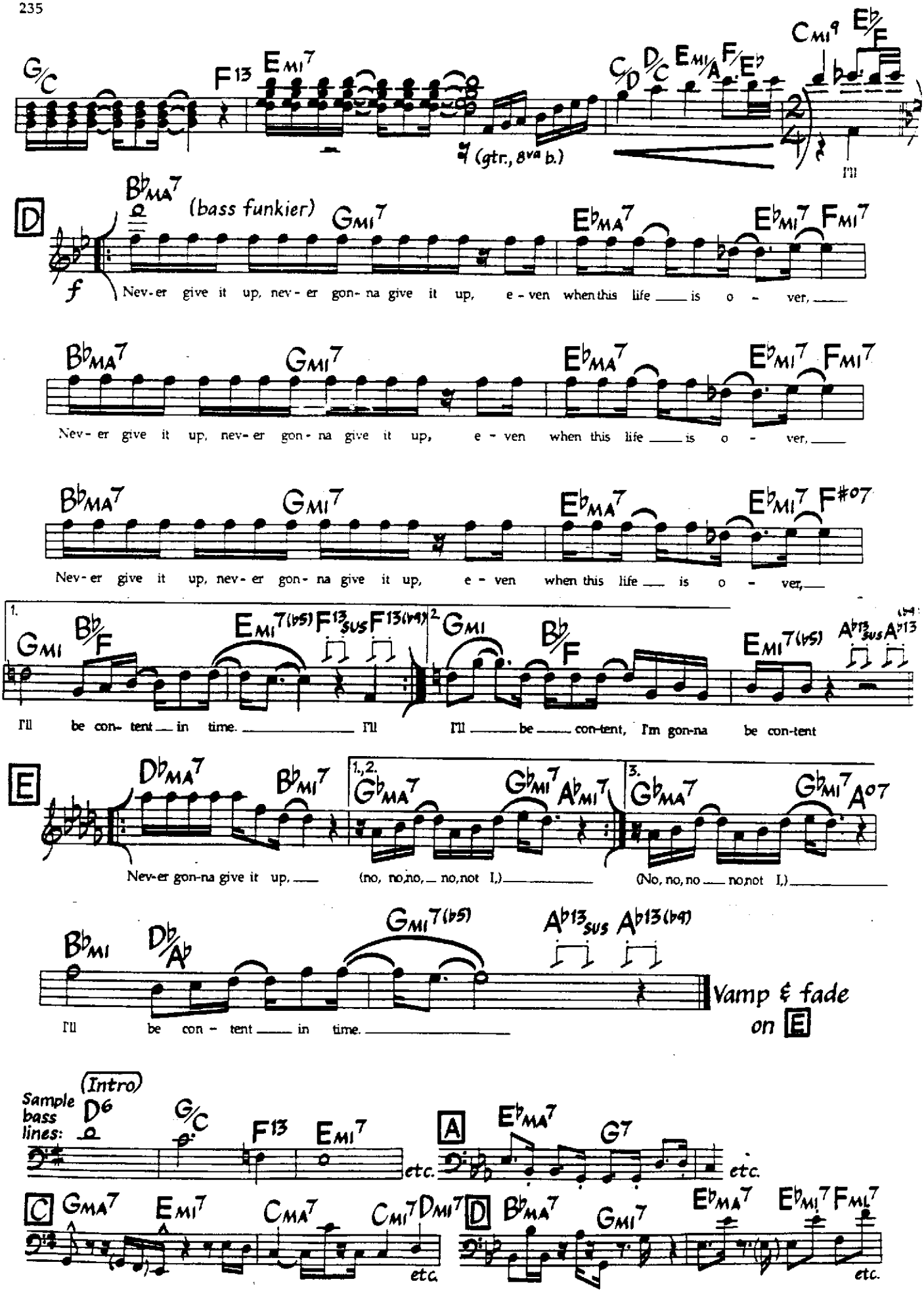


2ND Verse
I think I'll take the chance of a life time. And by the way, I'm falling for romance, girl, and I don't mind how much I cry
See I'm reaching for the sun (Angels sing). Love has just begun (Who would think) Two could turn to one.

Lyrics in parentheses are background vocals.

(Continued on next page)


G/C
F13
Emi7
(gtr., 8va b.)
C/D
D/C
Emi/A
F/Eb
Cmi9
Eb/F
I'll
D
BbMA7
(bass funkier)
Gmi7
EbMA7
Ebmi7
Fmi7
f
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
BbMA7
Gmi7
EbMA7
Ebmi7
Fmi7
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
BbMA7
Gmi7
EbMA7
Ebmi7
F#07
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
1.
Gmi
Bb/F
Emi7(b5)
F13sus
F13(b9)
2.
Gmi
Bb/F
Emi7(b5)
Ab13sus
Ab13
I'll be con-tent in time. I'll I'll be con-tent, I'm gon-na be con-tent
E
DbMA7
Bbmi7
1.,2.
GbMA7
Gbmi7
Abmi7
3.
GbMA7
Gbmi7
A07
Nev-er gon-na give it up, (no, no,no, no,not I,) (No, no, no no,not I,)
Bbmi
Db/Ab
Gmi7(b5)
Ab13sus
Ab13(b9)
I'll be con-tent in time.
Vamp & fade on E
Sample bass lines:
(Intro)
D6
G/C
F13
Emi7
etc.
A
EbMA7
G7
etc.
C
GMA7
Emi7
CMA7
Cmi7
Dmi7
etc.
D
BbMA7
Gmi7
EbMA7
Ebmi7
Fmi7
etc.

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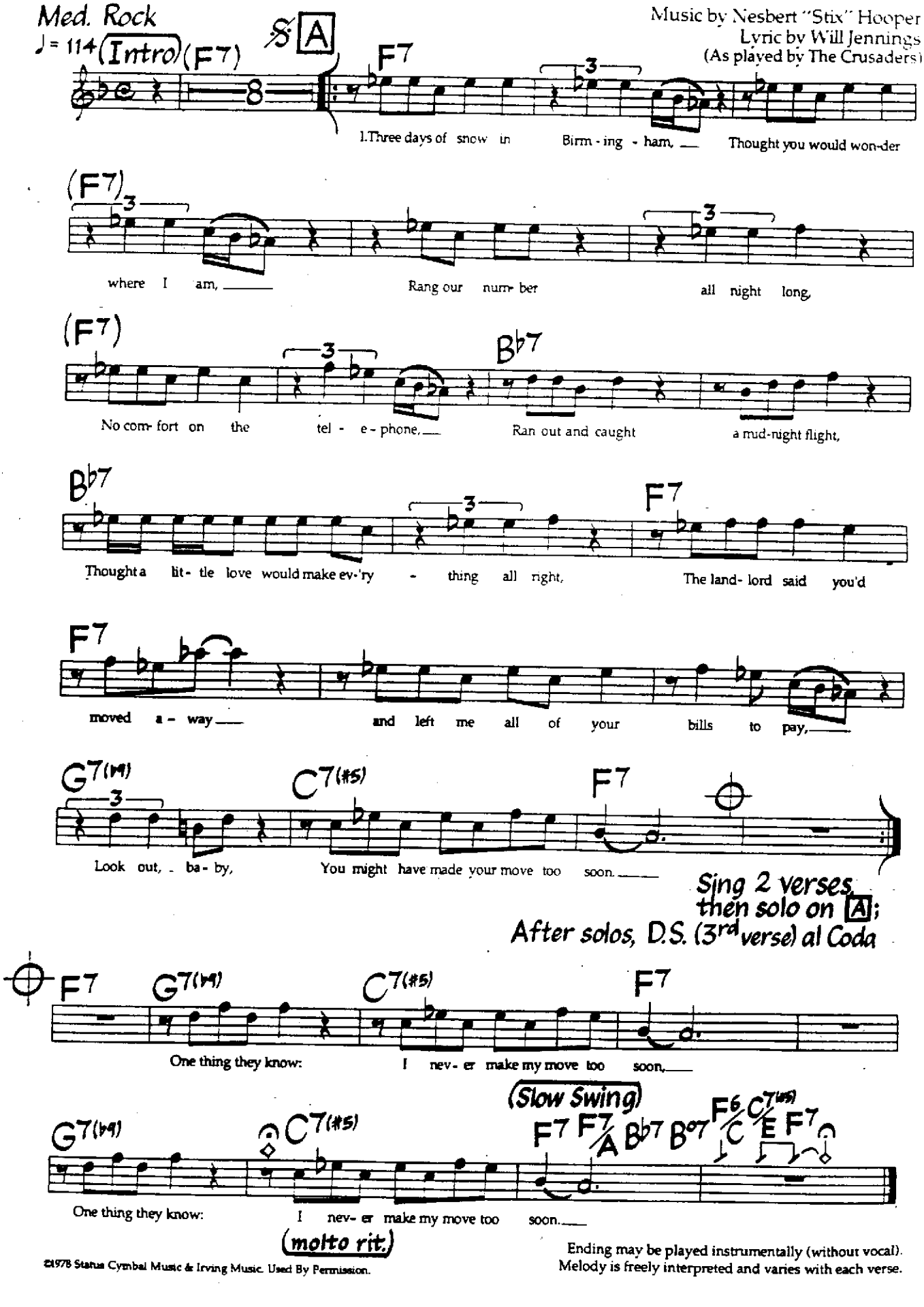
AL JARREAU

Never Make Your Move Too Soon

Music by Nesbert "Stix" Hooper
Lyric by Will Jennings
(As played by The Crusaders)



Ending may be played instrumentally (without vocal).
Melody is freely interpreted and varies with each verse.

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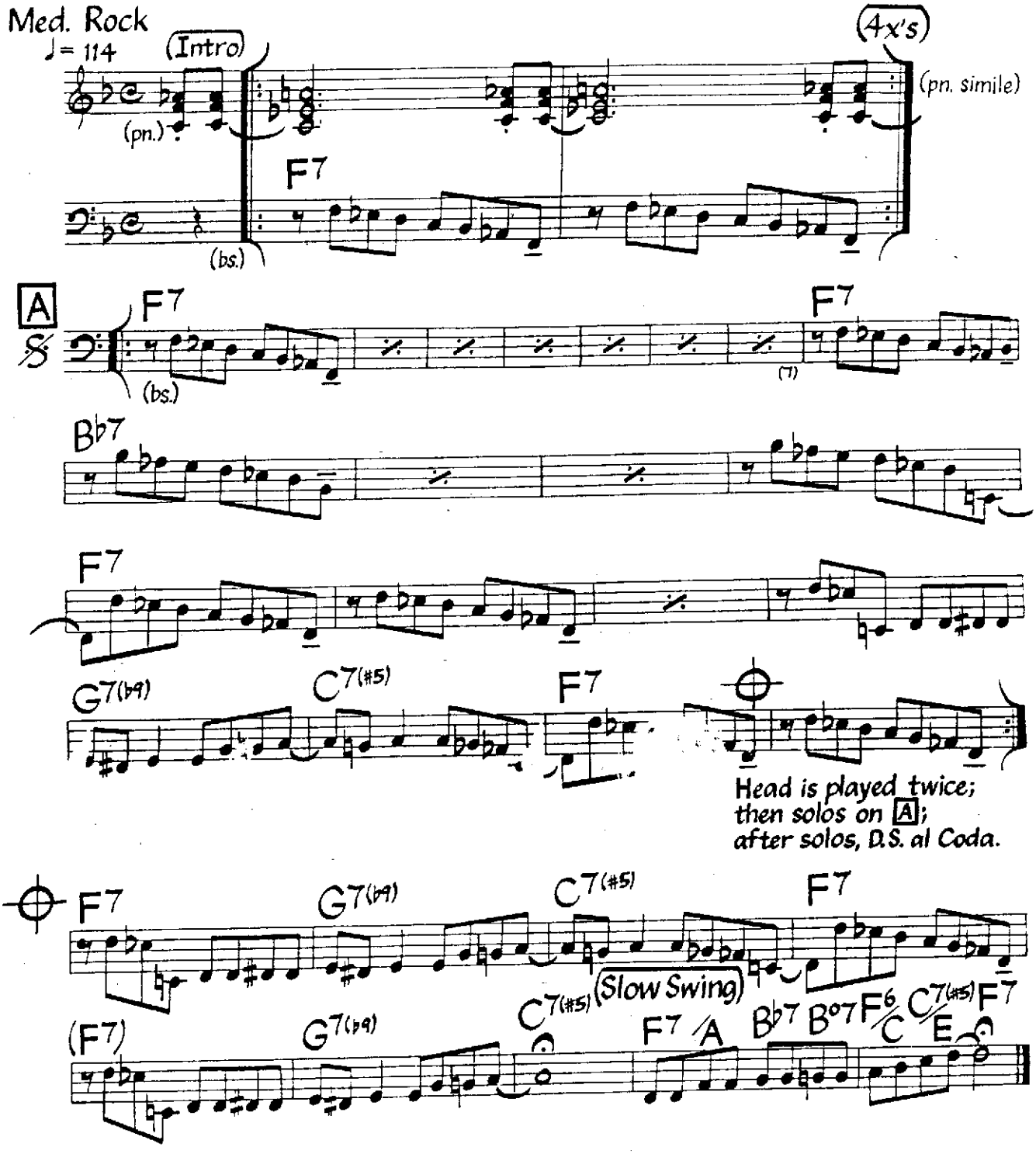
Never Make Your Move Too Soon (Rhythm Section)



2ndVERSE
You left me with a Keno card,
This life in Vegas sure ain't hard,
I ran it up to fifty grand,
Cashed in and held it in my hand,
That kind of word can get around
And make a lost love turn up found,
I hear you knockin' at my door
But you know you ain't livin' here no more,
It's too bad, baby, I think you made your move too soon.

3rd VERSE
I've been from Spain to Tokyo,
From Africa to Ohio,
I never try to make the news,
I'm just a man who plays the blues,
I take my loving everywhere,
I come back and they still care,
One love ahead, one love behind,
One in my arms and one on my mind,
One thing they know: I never make my move too soon.

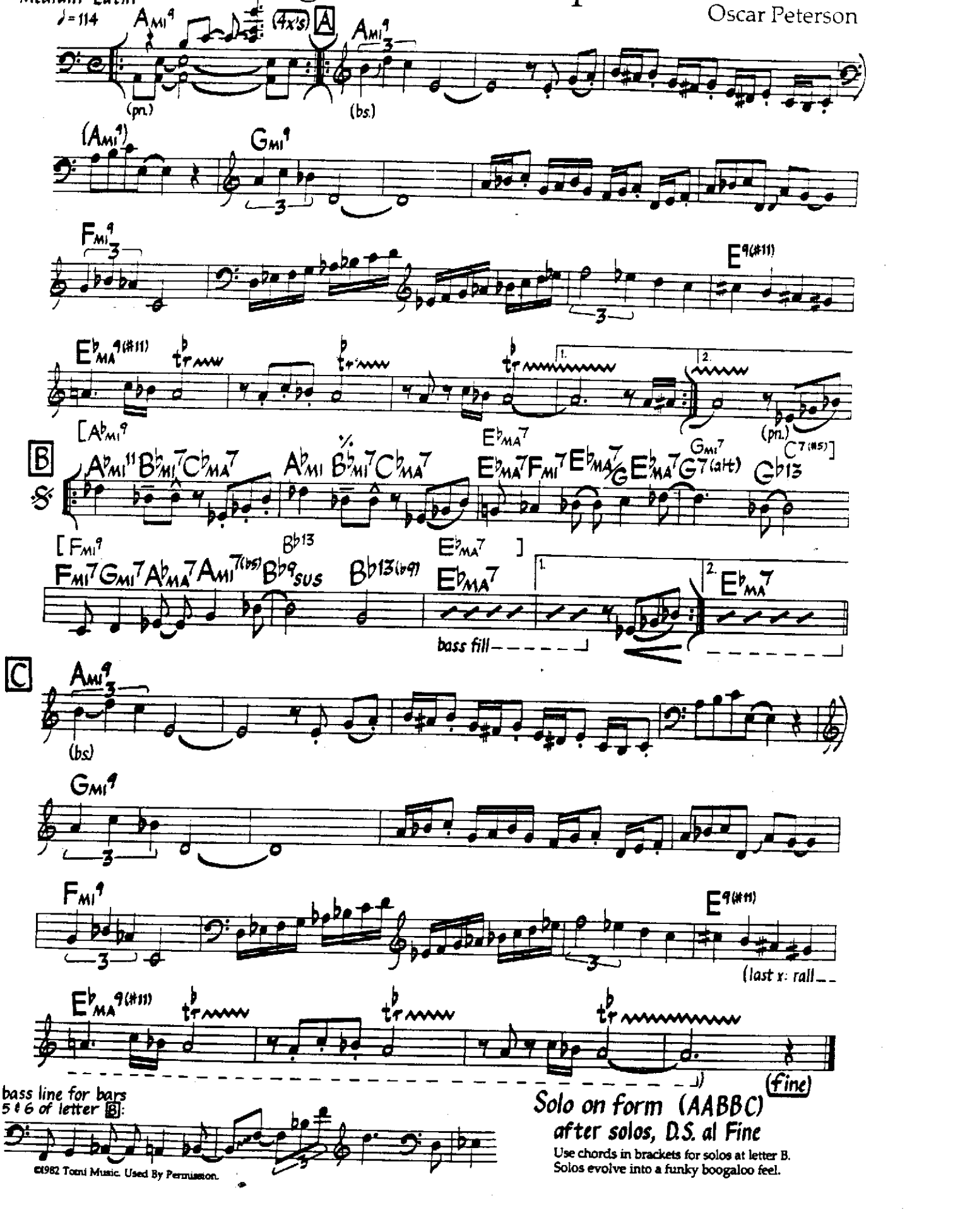
Bass line varies somewhat for solos.
Played as a shuffle on Ernestine Anderson's LP of the same name. Bass & piano play shuffle instead of written line.

Nigerian Marketplace

Oscar Peterson

Medium Latin

♩ = 114



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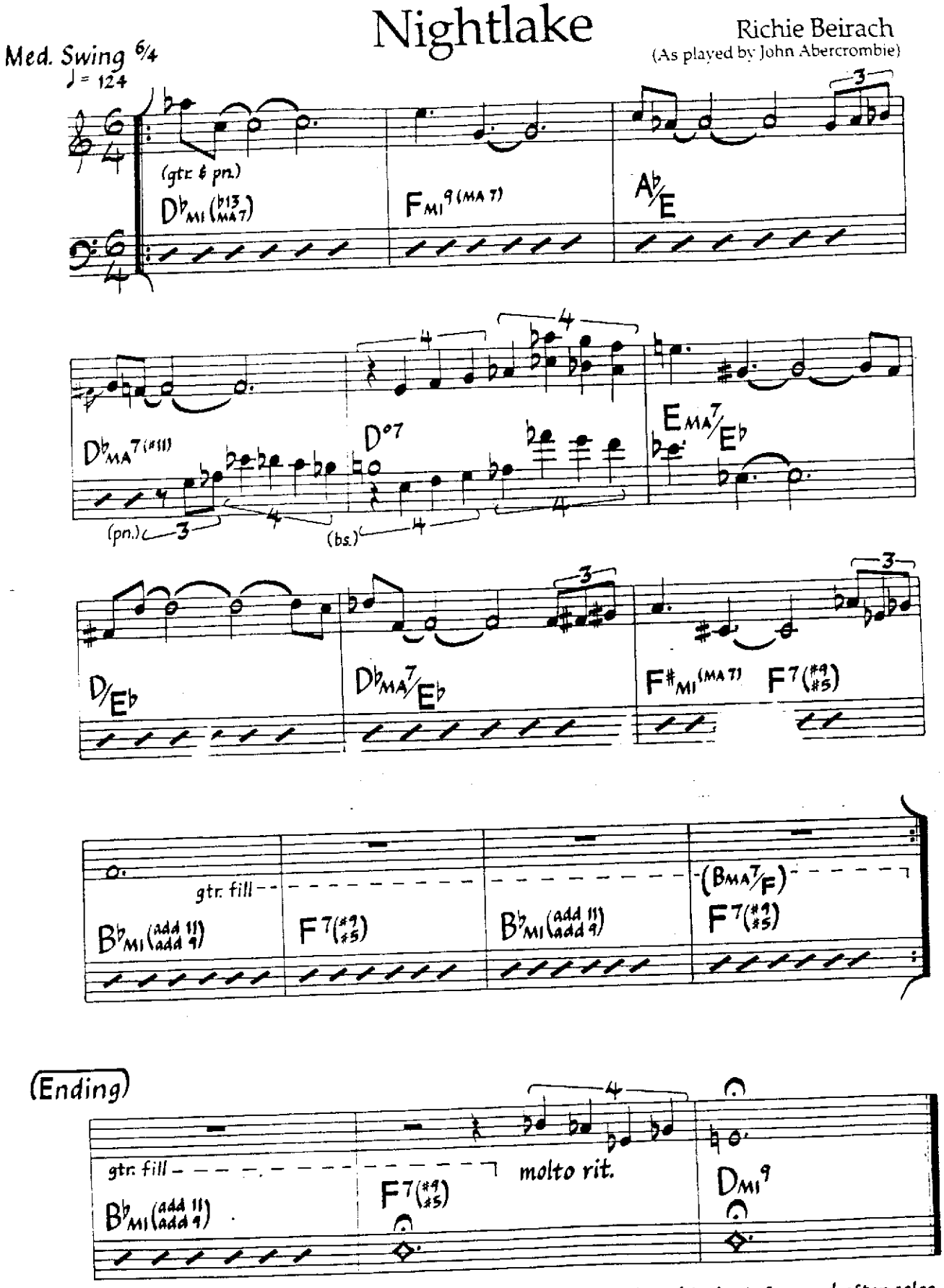
Solo on form (AABBC) after solos, D.S. al Fine

Use chords in brackets for solos at letter B.
Solos evolve into a funky boogaloo feel.

Nightlake

Richie Beirach
(As played by John Abercrombie)



Chord in parenthesis is alternate change.

Head is played twice before and after solos

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No Me Esqueca

Joe Henderson

Med. Samba (Intro)

♩ = 114

(alto trb. ten.) (2nd x only)

(pn. tacet till A)

(1st x: bs. w/ trb.
2nd x: bs. alone)

(ten. & trb. 8va b.)

1. 2.

(ten.)

break

break

(fine)

A

D13sus (time) AMI7

F13sus (time) CMI7 (F13)

BbMA7 BbMI7 Eb7 AbMA7 AbMI7 Db7

(GMI7 C7)

GbMA7 Gb7(#11 #9) FMA7 E7(#9 #5)

1. 2.

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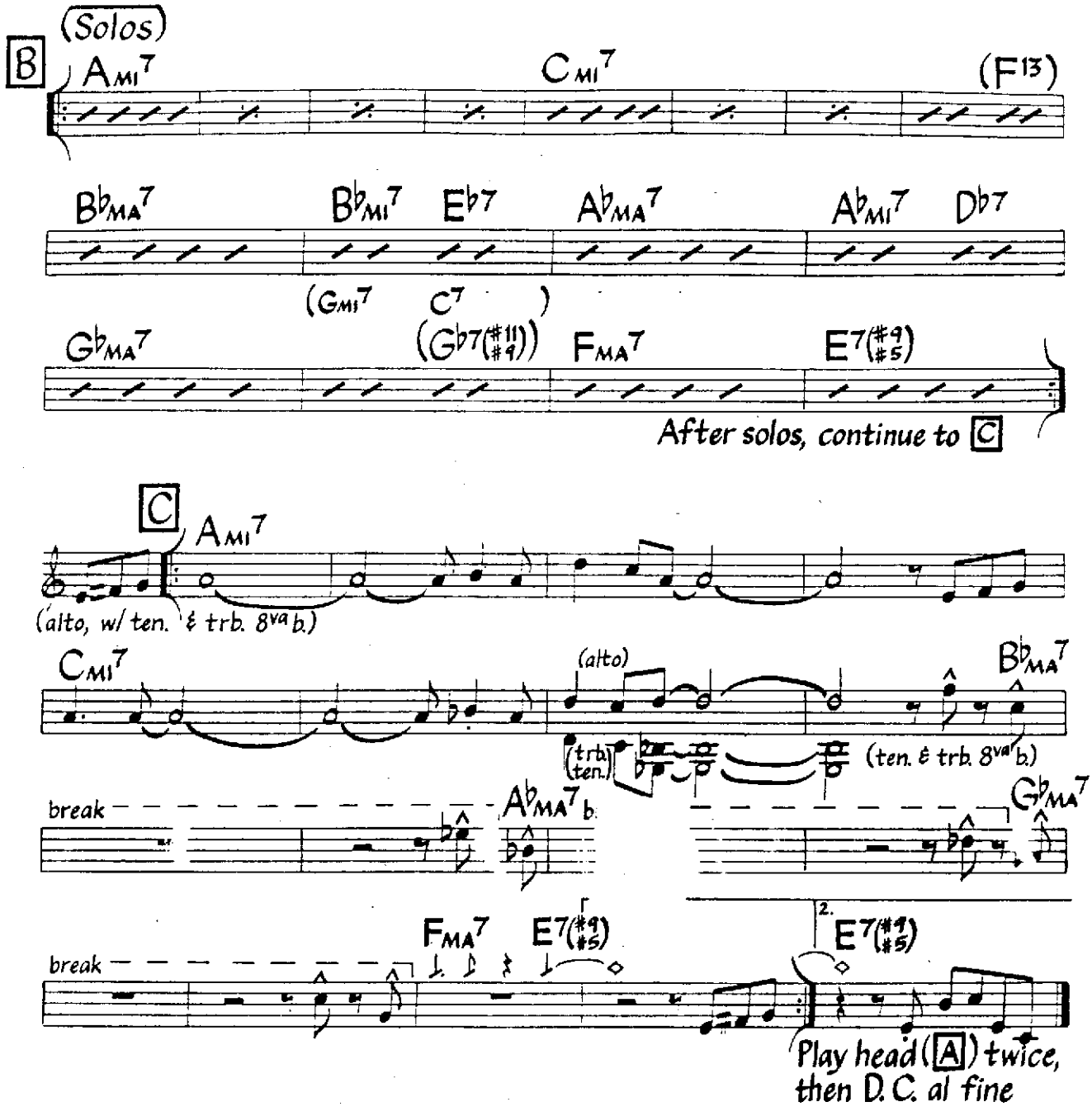
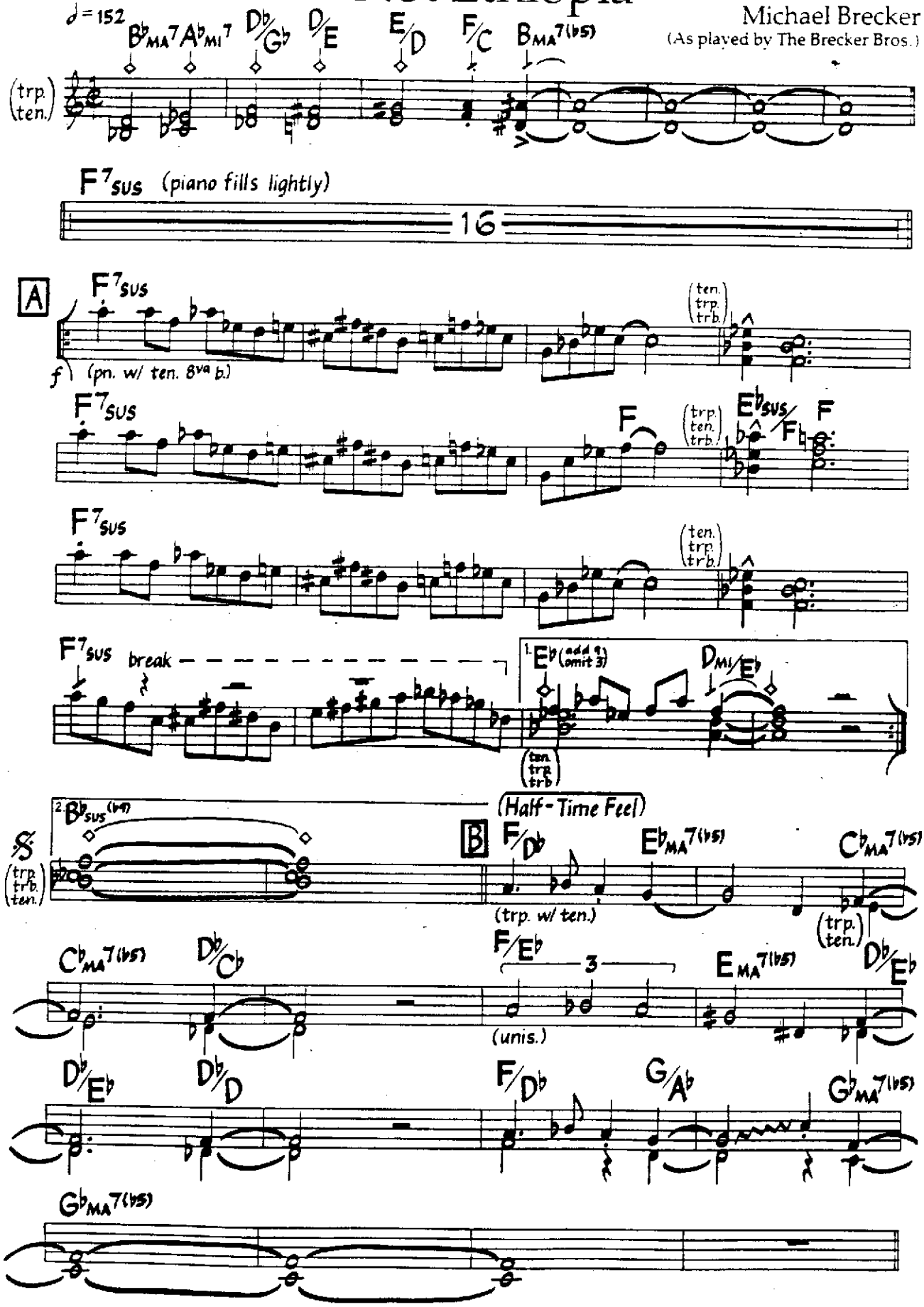

(Solos)
B
AMI7
CMI7
(F13)
BbMA7
BbMI7
Eb7
AbMA7
AbMI7
Db7
(GMI7
C7
)
GbMA7
(Gb7(#11/#9))
FMA7
E7(#9/#5)
After solos, continue to C
C
AMI7
(alto, w/ ten. & trb. 8va b.)
CMI7
(alto)
BbMA7
(trb. ten.)
(ten. & trb. 8va b.)
break
AbMA7
GbMA7
FMA7
E7(#9/#5)
break
2.
E7(#9/#5)
Play head (A) twice,
then D.C. al fine

Not Ethiopia

Fast Samba/Funk

♩ = 152

Michael Brecker
(As played by The Brecker Bros.)



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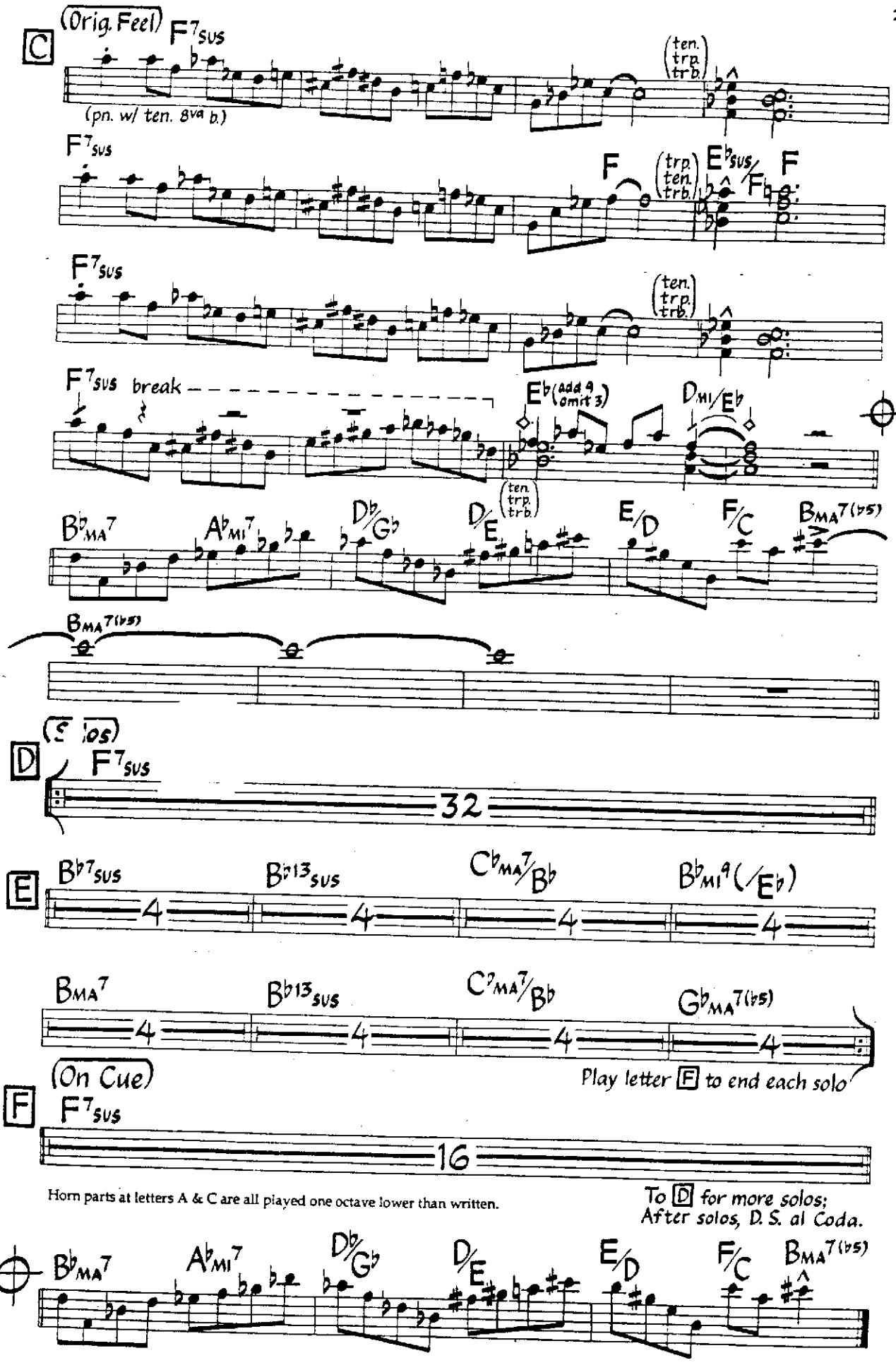
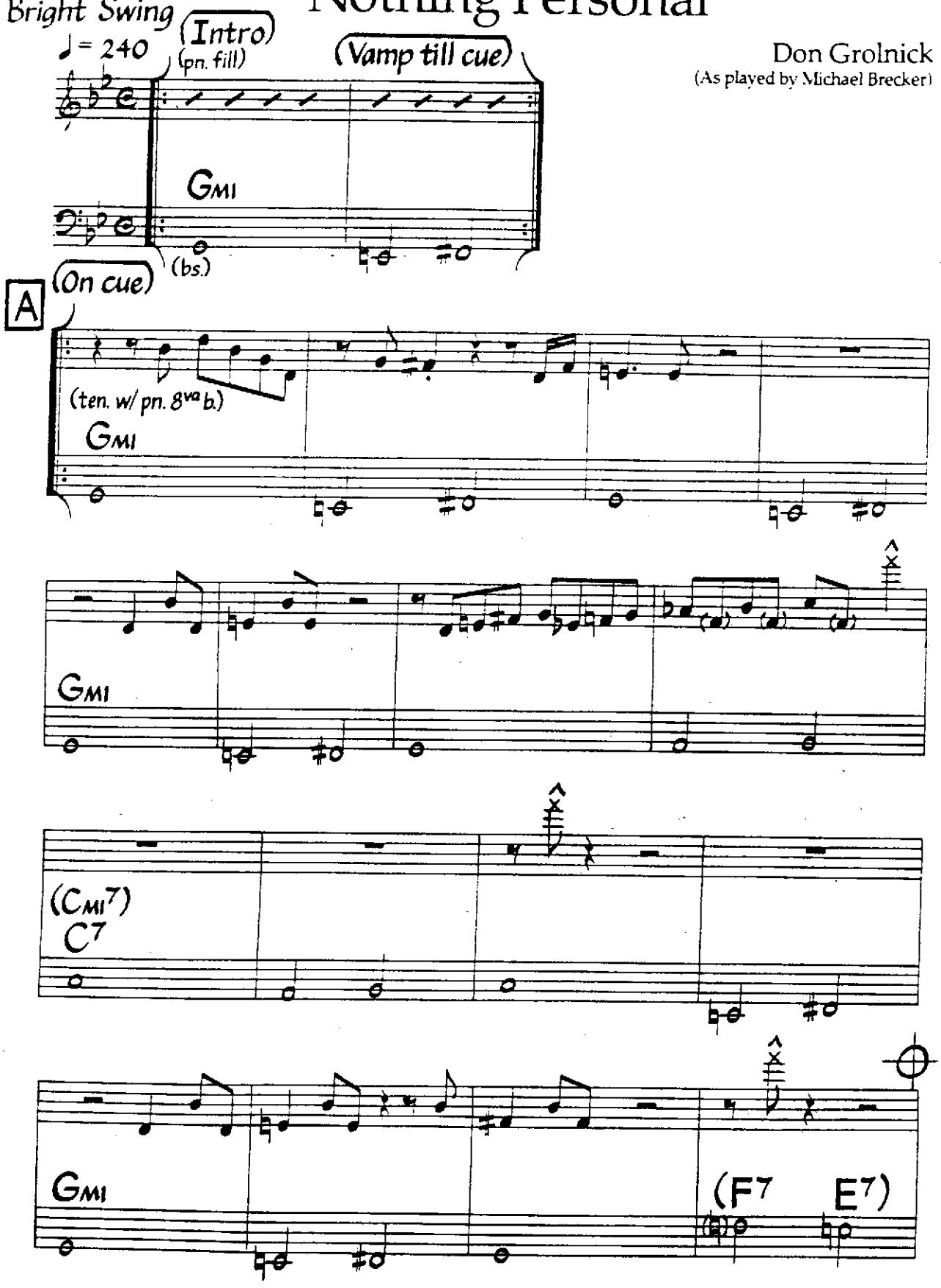

C
(Orig. Feel)
F7sus
(pn. w/ ten. 8va b.)
(ten. trp. trb.)
F
(trp. ten. trb.)
E♭sus/F
break
E♭(add 9 omit 3)
DMI/E♭
B♭MA7
A♭MI7
D♭/G♭
D/E
E/D
F/C
BMA7(♭5)
(ten. trp. trb.)
(5 bos)
D
32
E
B♭7sus
B♭13sus
C♭MA7/B♭
B♭MI9(/E♭)
4
BMA7
G♭MA7(♭5)
Play letter F to end each solo
(On Cue)
F
16
Horn parts at letters A & C are all played one octave lower than written.
To D for more solos;
After solos, D. S. al Coda.

Nothing Personal

Don Grolnick
(As played by Michael Brecker)



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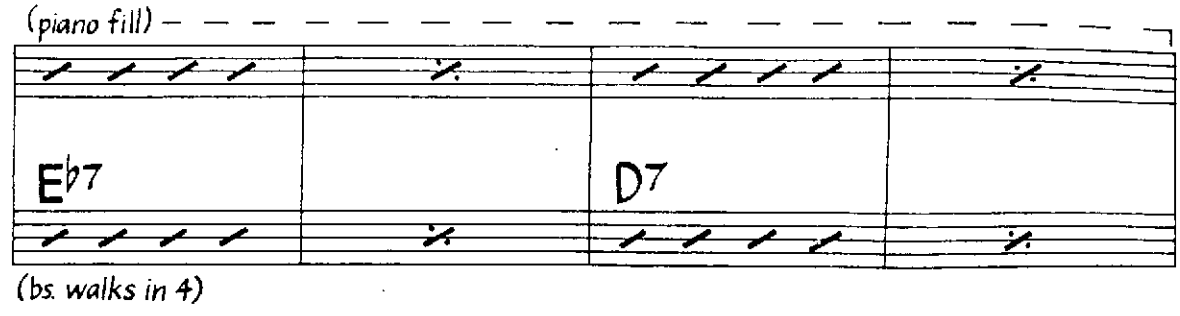
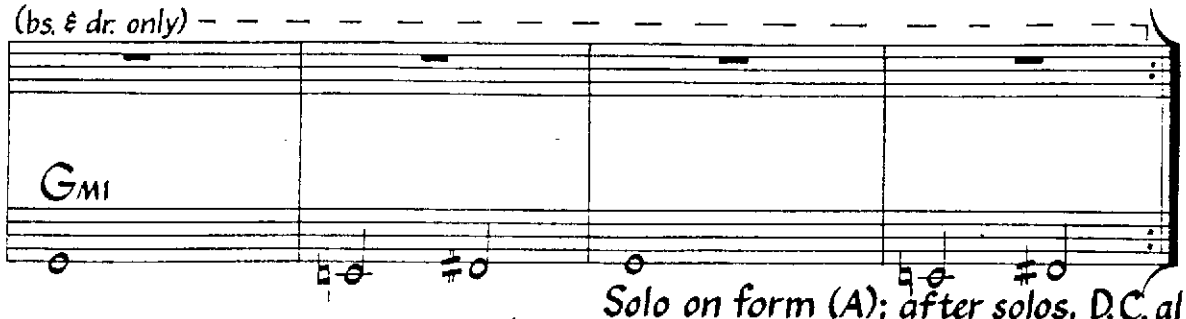
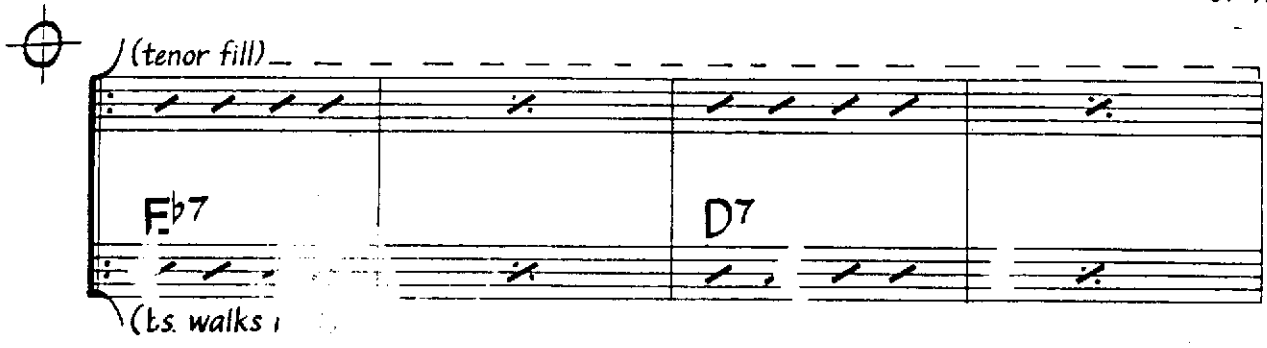
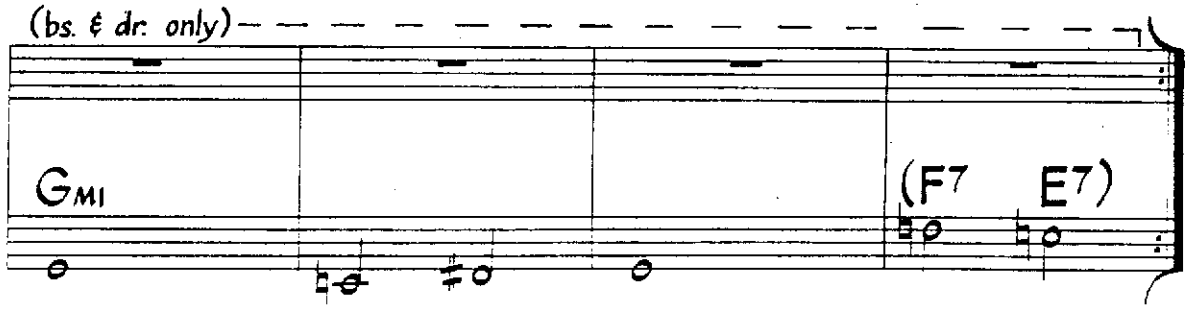
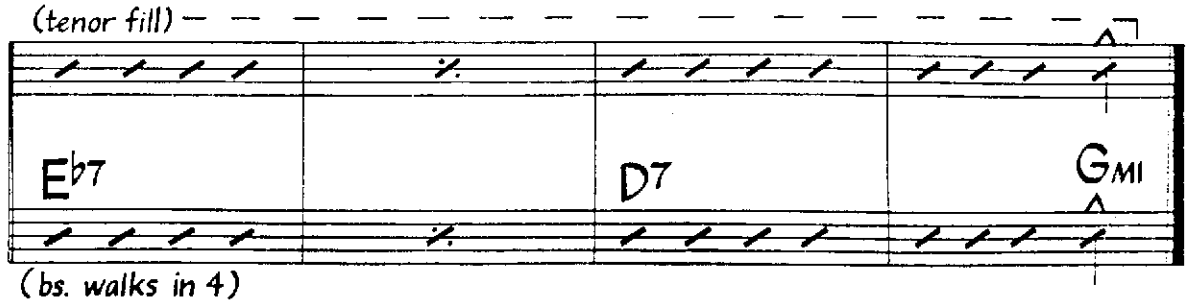




Solo on form (A); after solos, D.C. al Coda
(play opening vamp 4x's only, take Coda on repeat
of head





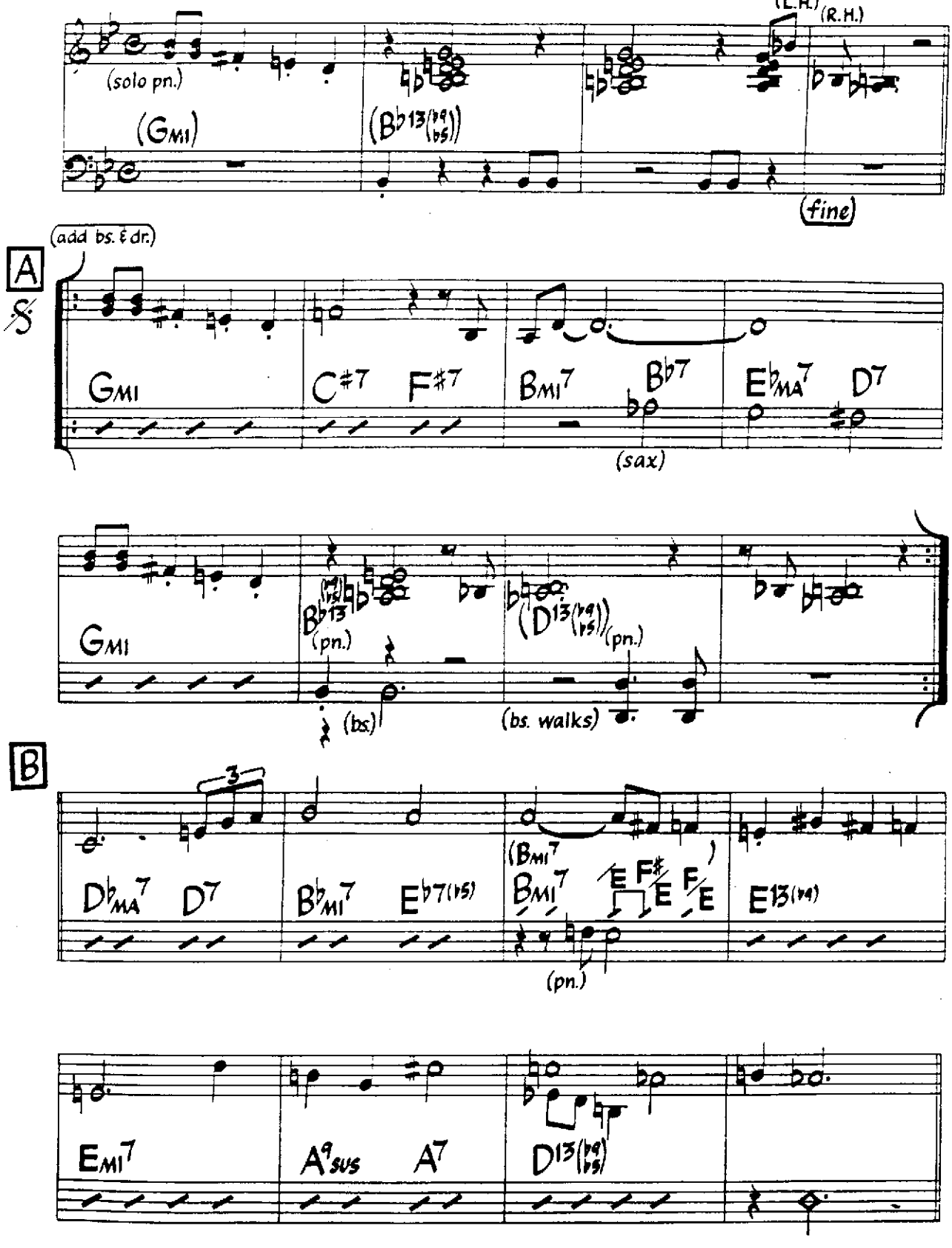


No chords on Gmi sections during head. Chords in parentheses are for solos (optional). Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos.
Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.

Off Minor

Med. Swing (Intro)

Thelonious Monk



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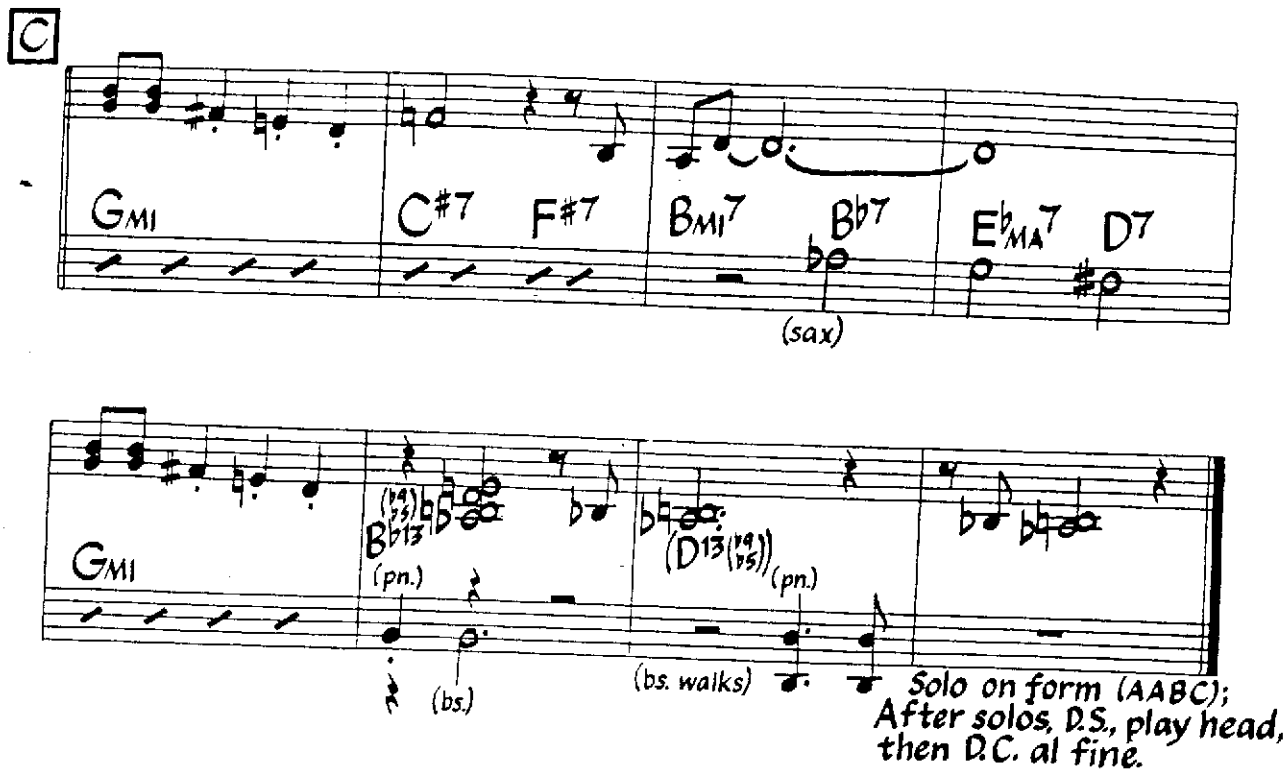
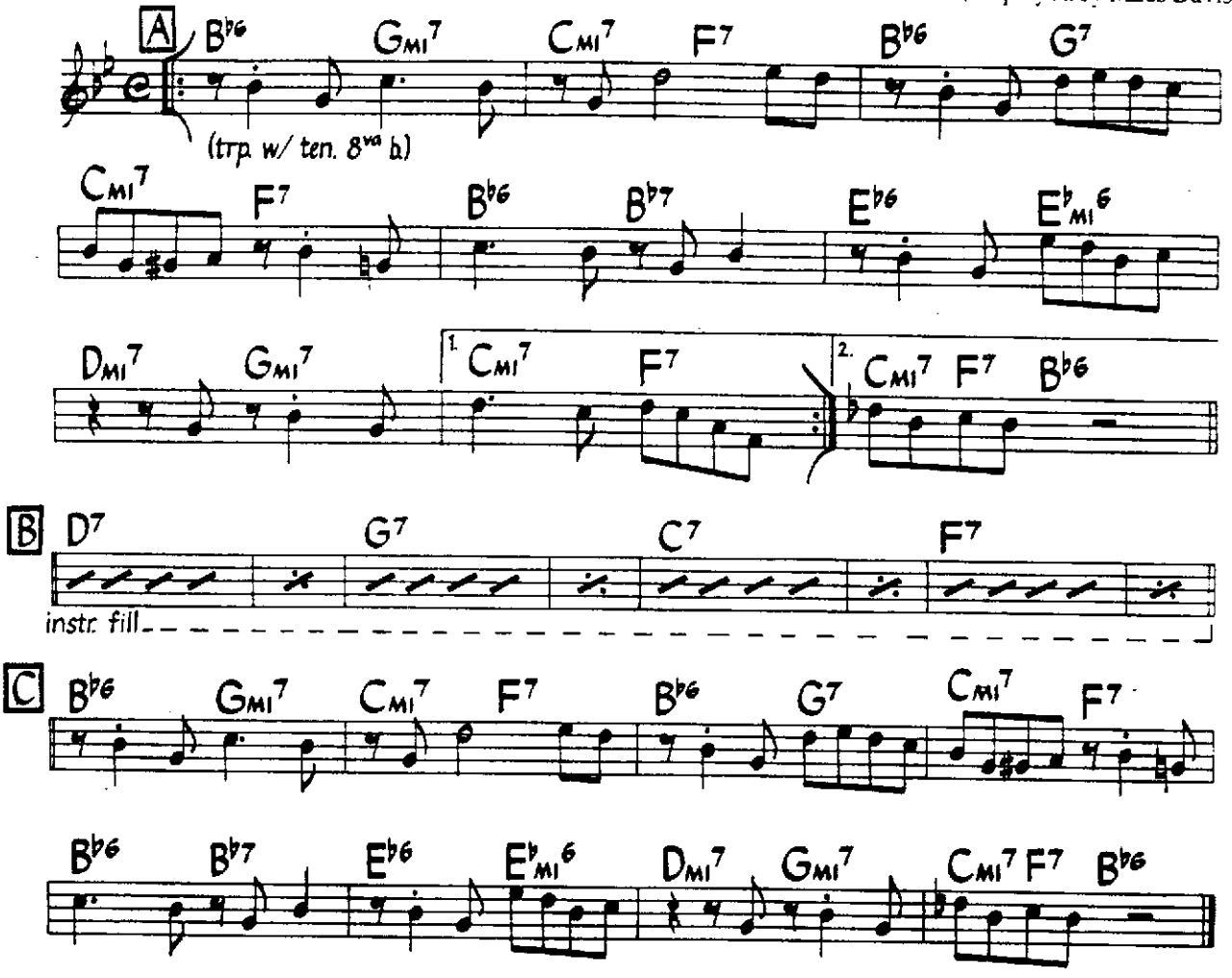


No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time. Chords in parentheses are not played by piano during head.

Oleo

Medium-Up Swing
♩= 224

Sonny Rollins
(As played by Miles Davis)



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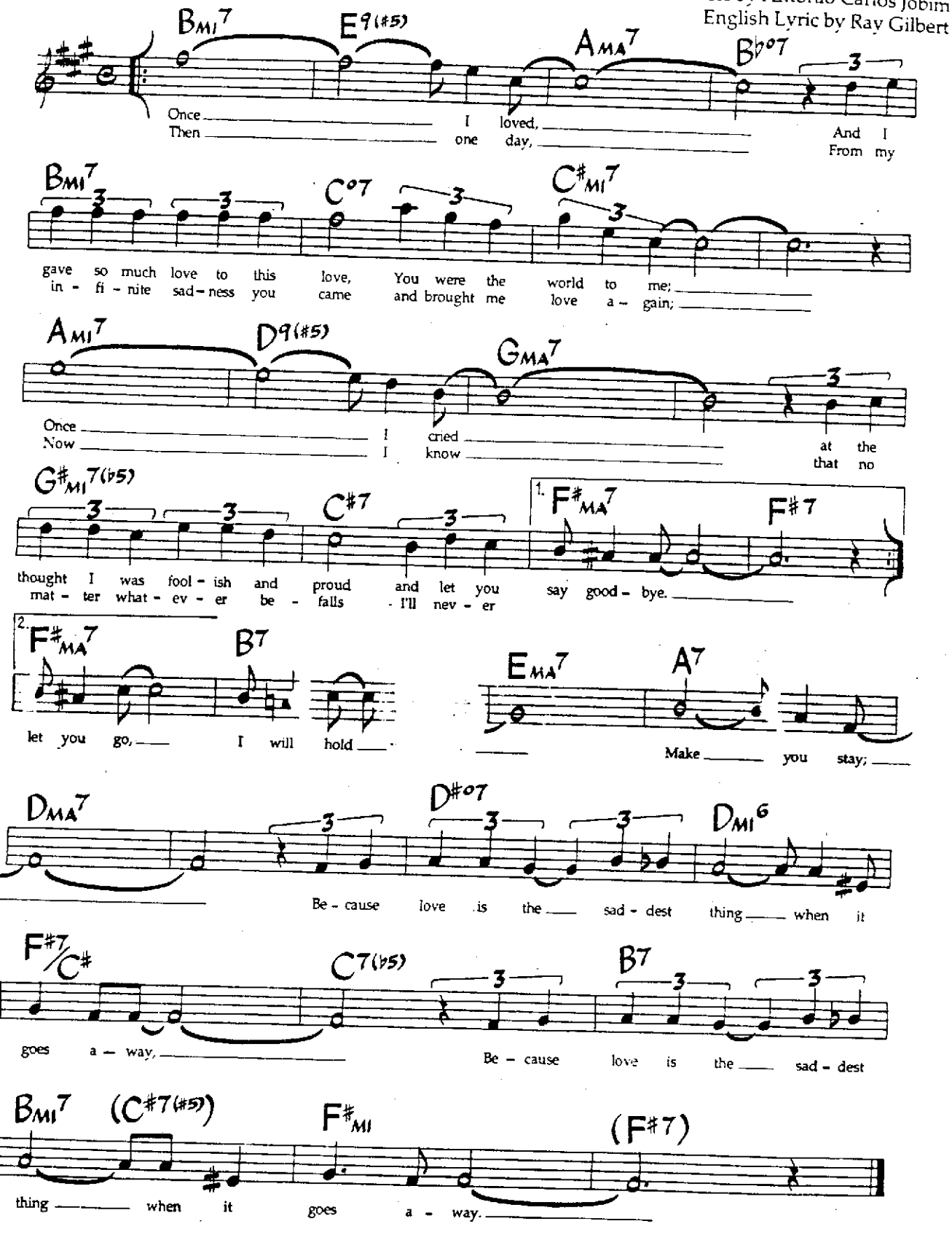
Solo on form (AABC)
("Rhythm Changes")

Once I Loved

Med.-Slow Bossa Nova

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert



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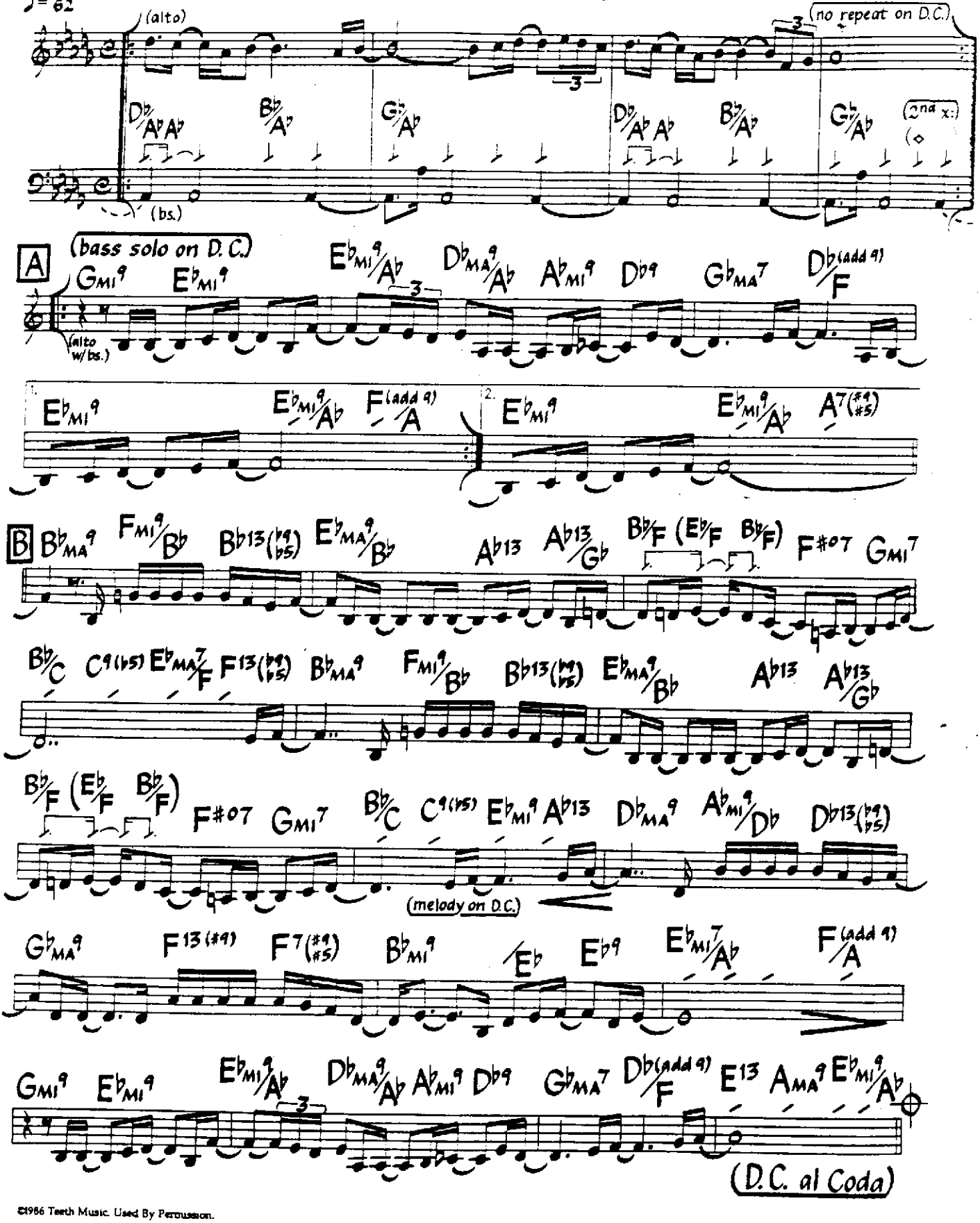
Med. Funk Ballad (Intro)

♩ = 62

One Family

Russell Ferrante
(As played by The Yellowjackets)



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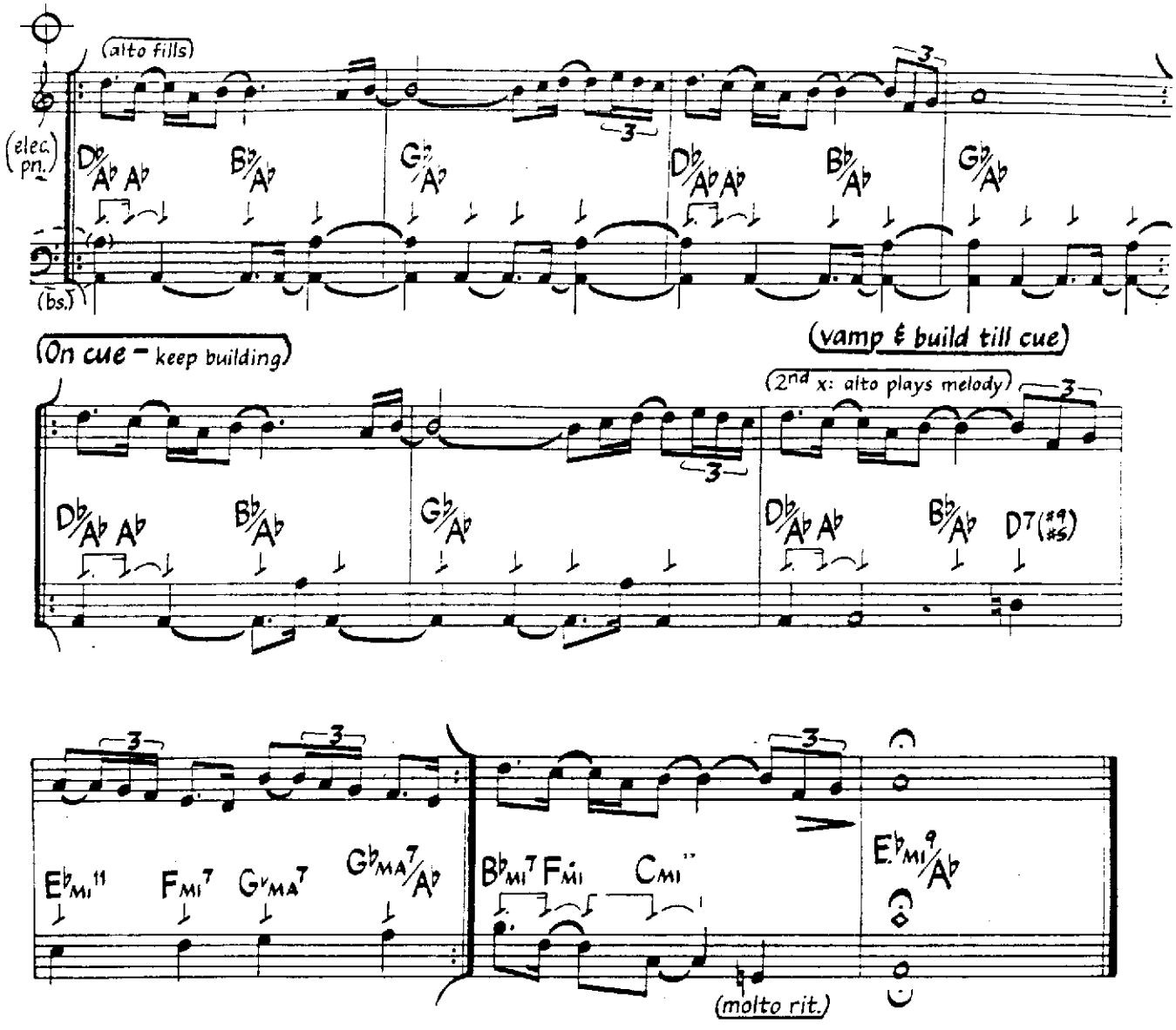
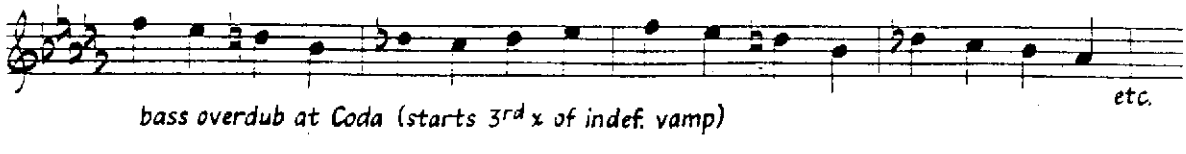


Bass lines at Intro and Coda played with variation.
Electric piano plays one chord per beat throughout head (except where otherwise marked).

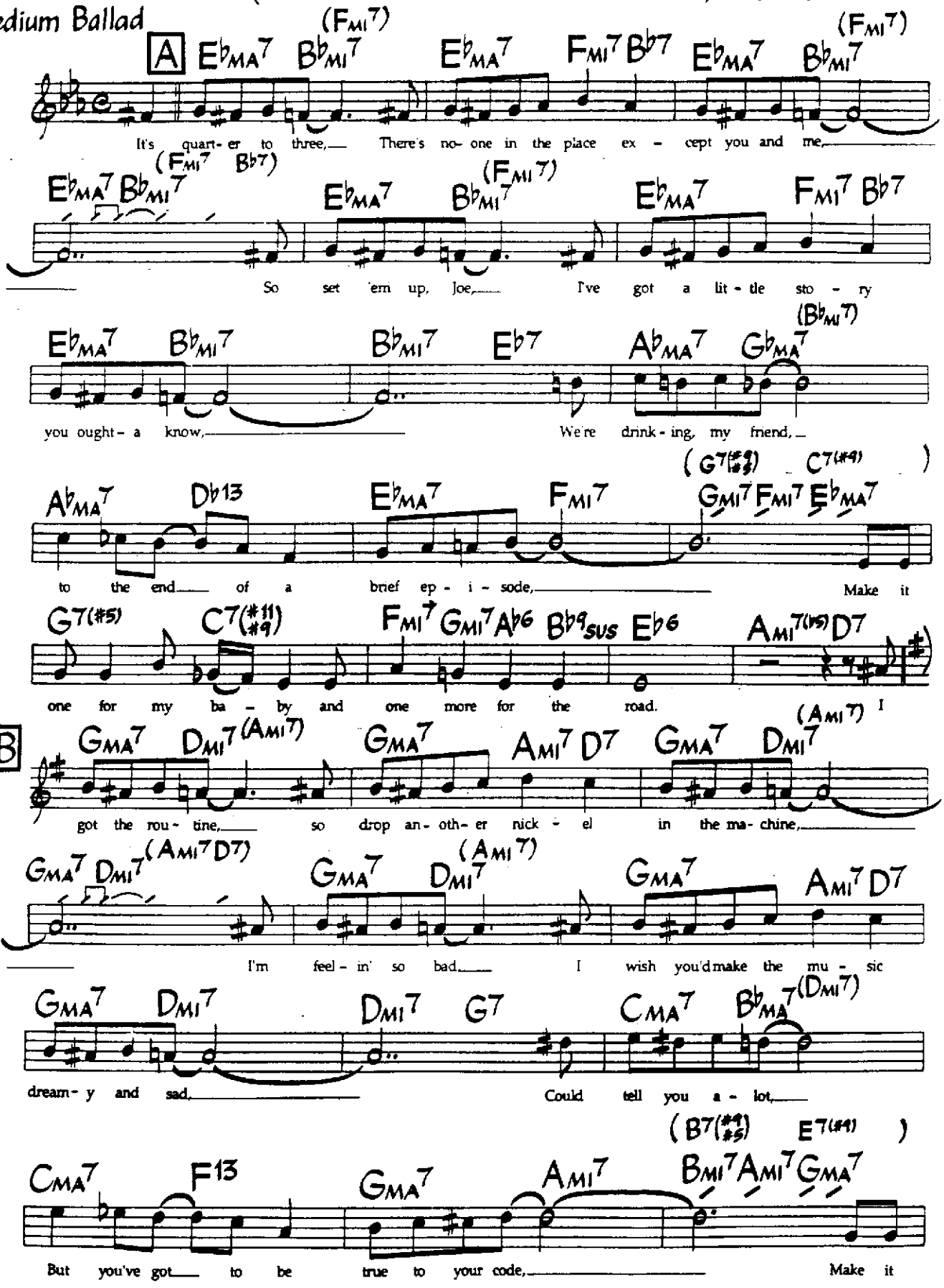


bass overdub at Coda (starts 3rd x of indef. vamp)

One For My Baby
(And One More For The Road)

Music by Harold Arlen
Lyric by Johnny Mercer

Medium Ballad



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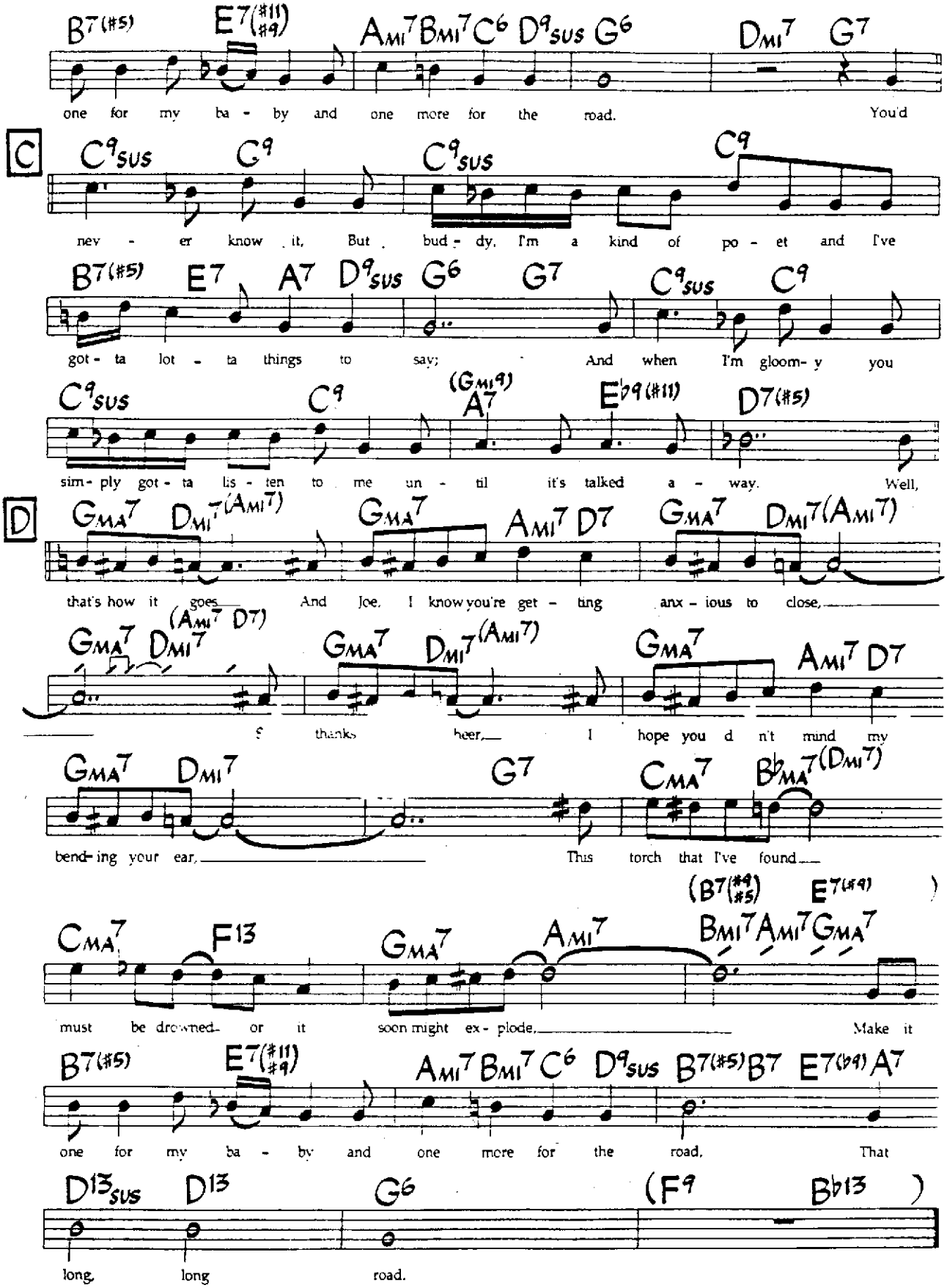
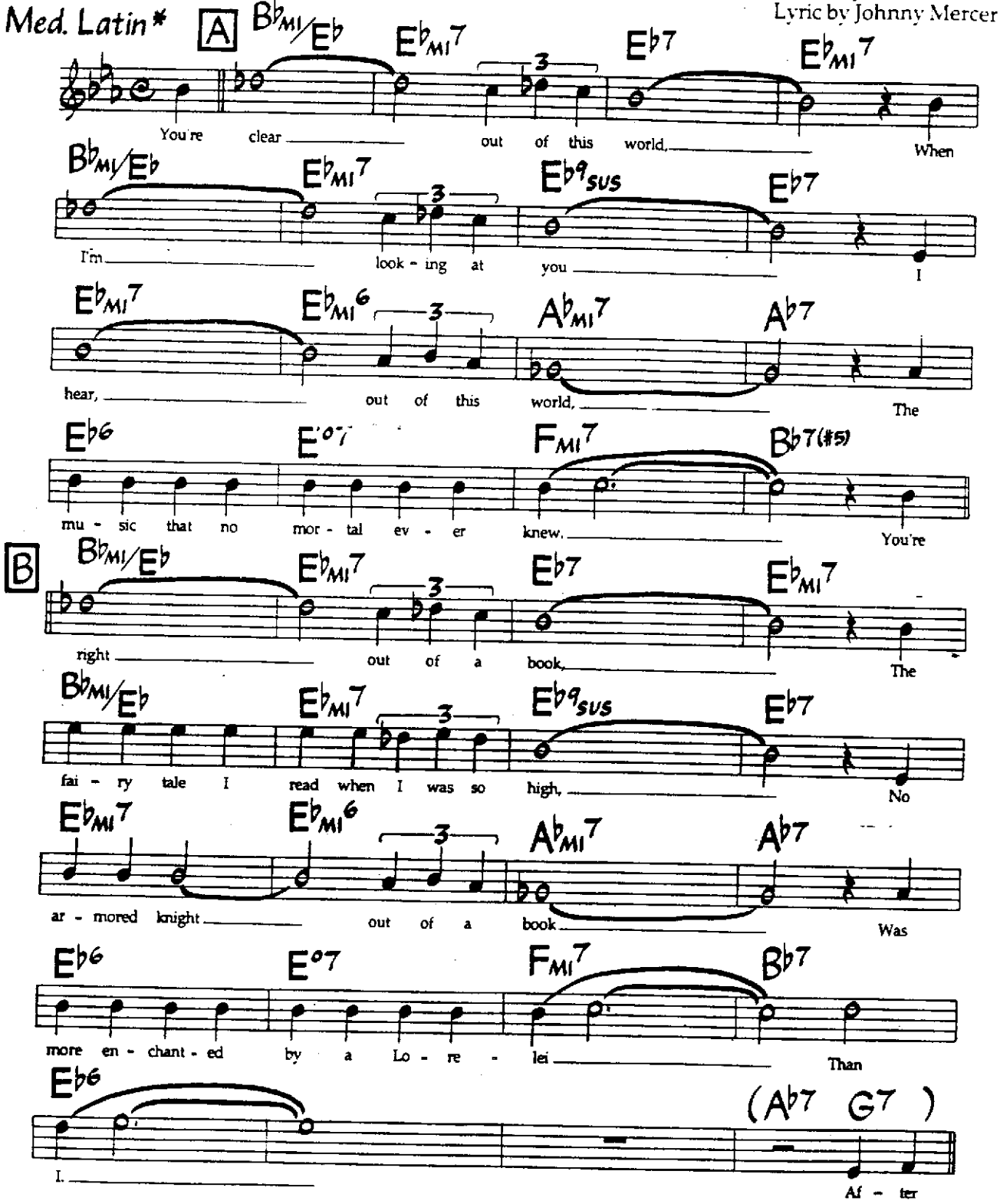


At letter C, Gmi11 may be substituted for C9sus. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bars in which they appear.

Out Of This World

Music by Harold Arlen
Lyric by Johnny Mercer



*may also be played as Med. Swing or letter C and solos may swing.

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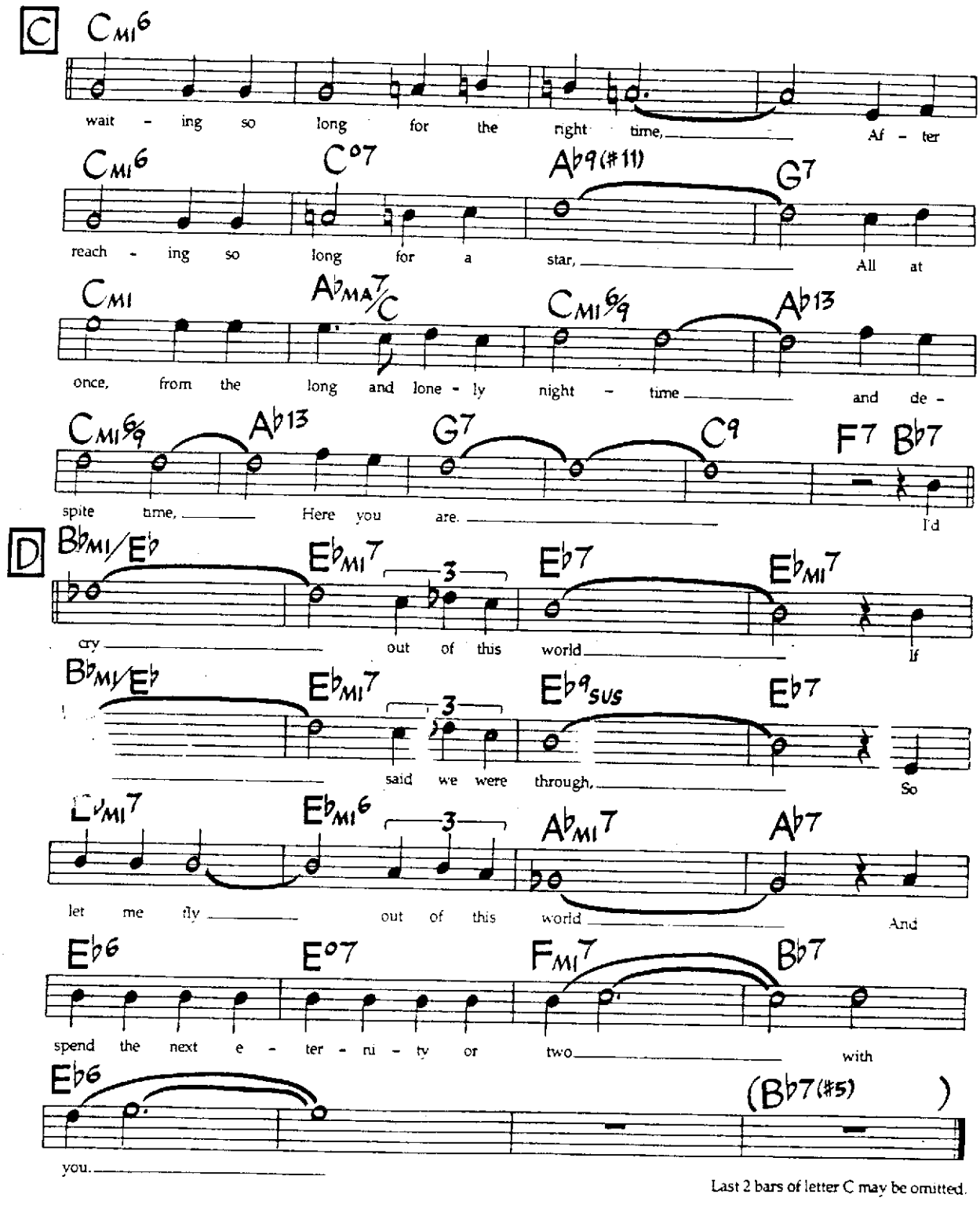


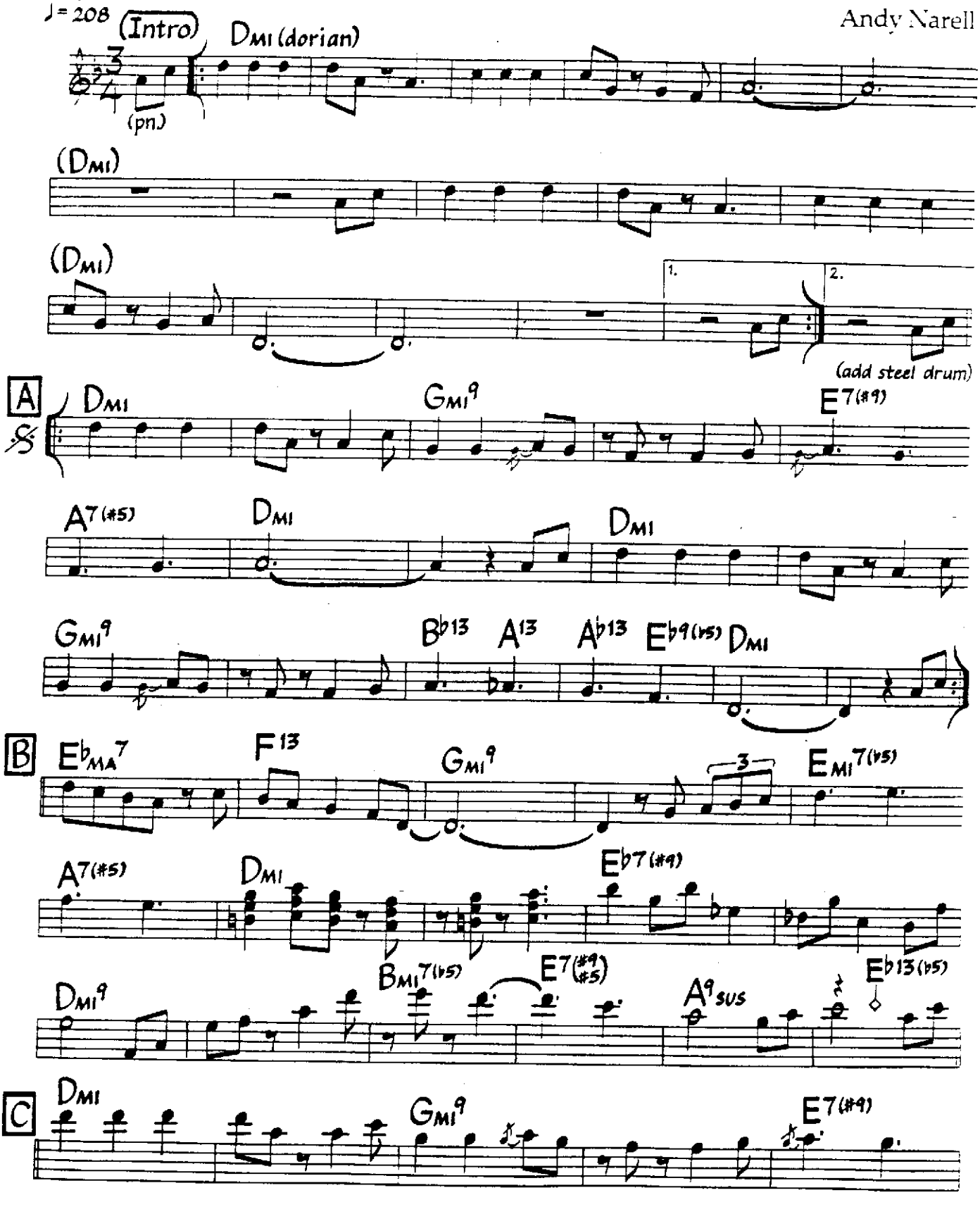
Last 2 bars of letter C may be omitted.

Medium-Up 3/4
(Straight 1/8's)

Oz

Andy Narell

♩ = 208



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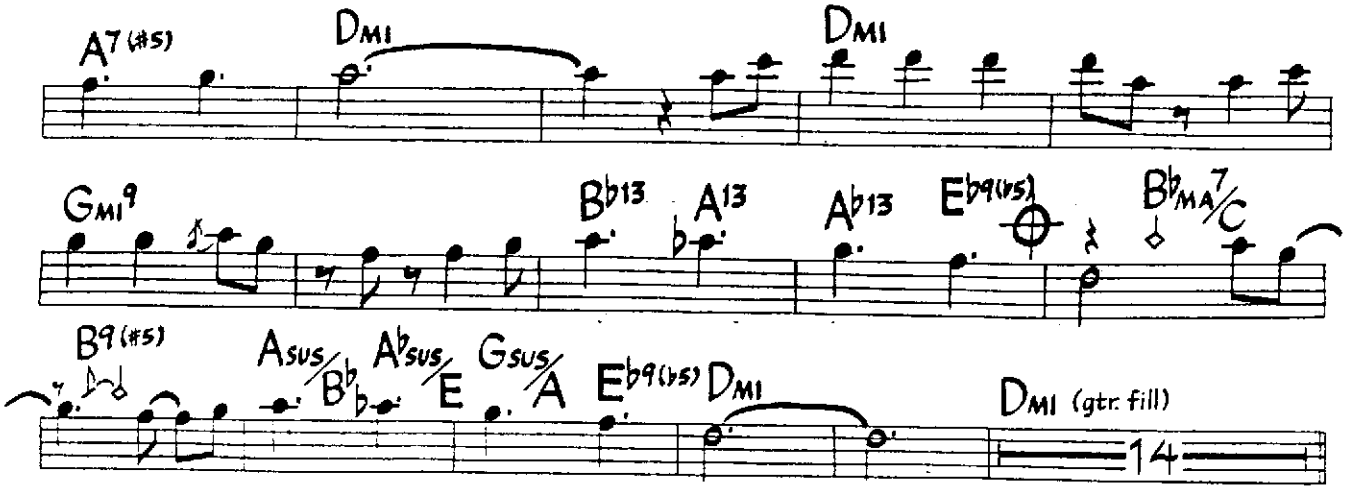
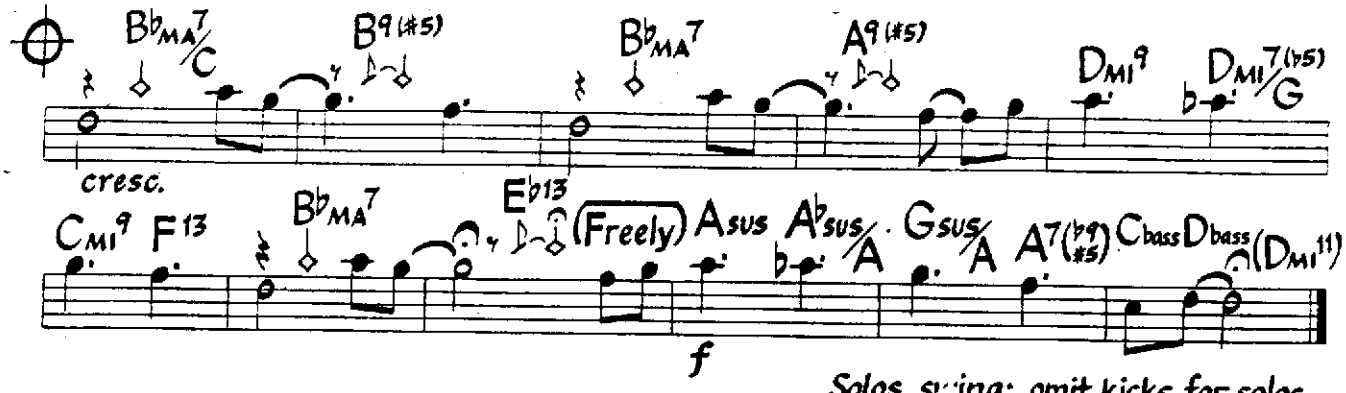
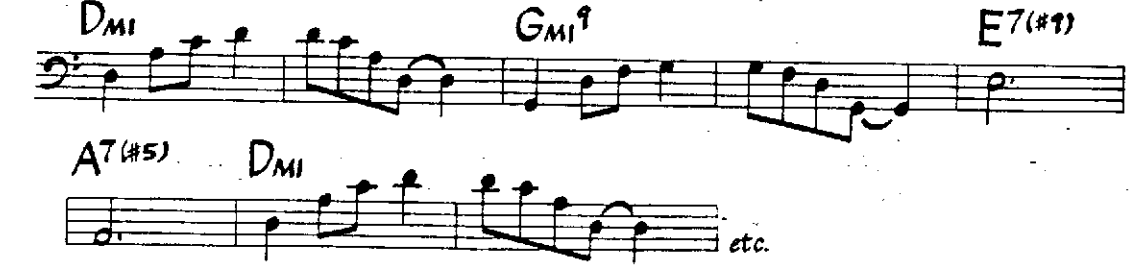


Solo on form (AABC);
After solos, D.S. al Coda.



Solos swing; omit kicks for solos.

sample bass line at C (head):



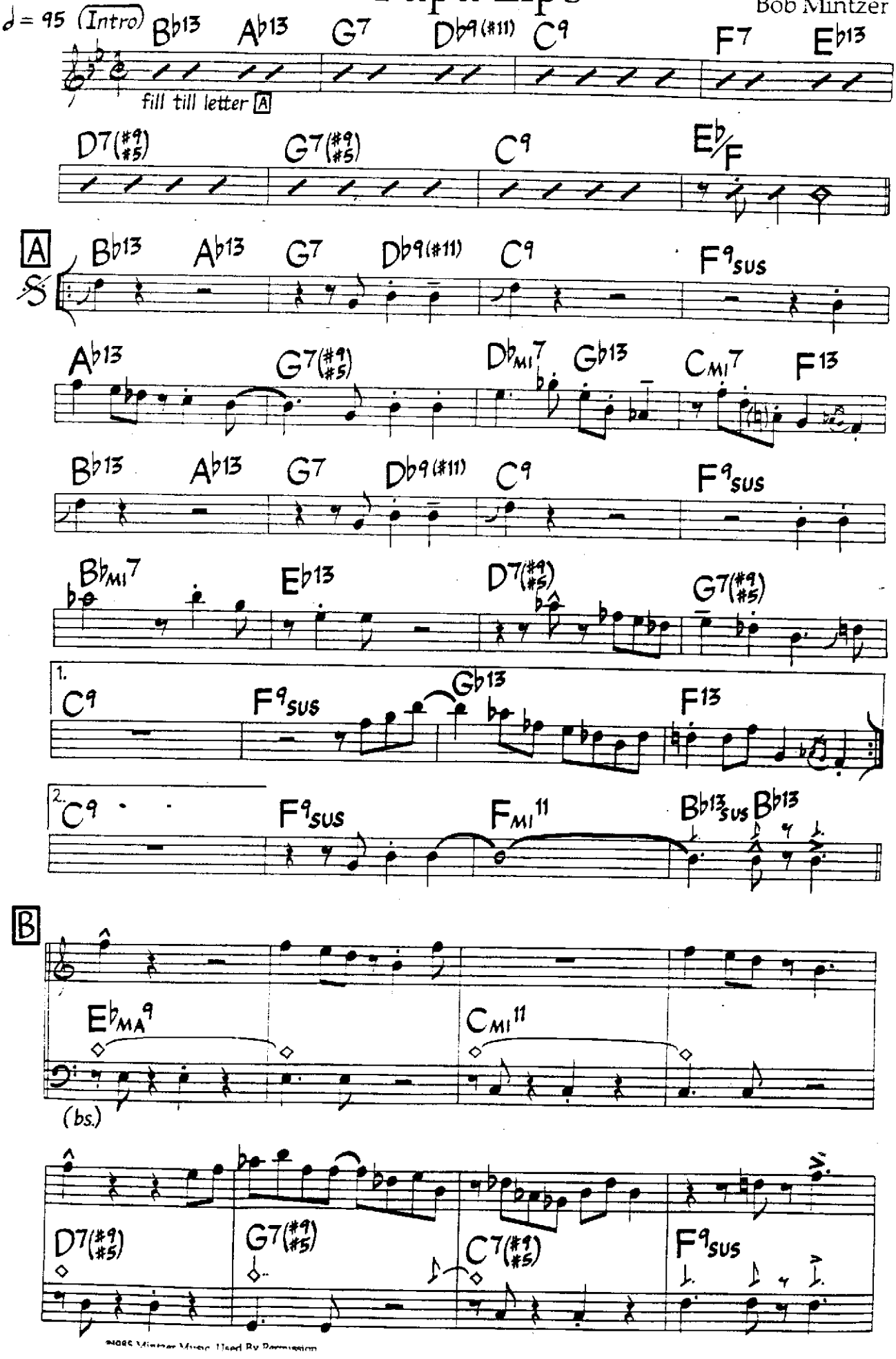
'D mi' may be played as any D chord from the D dorian scale (D mi7, D mi11, D7sus, etc.)
Bass plays one note per chord change for most of letters A and B during head, walks in 3 for solos.

Papa Lips

Bob Mintzer

Medium Latin (Calypso)

♩ = 95 (Intro)



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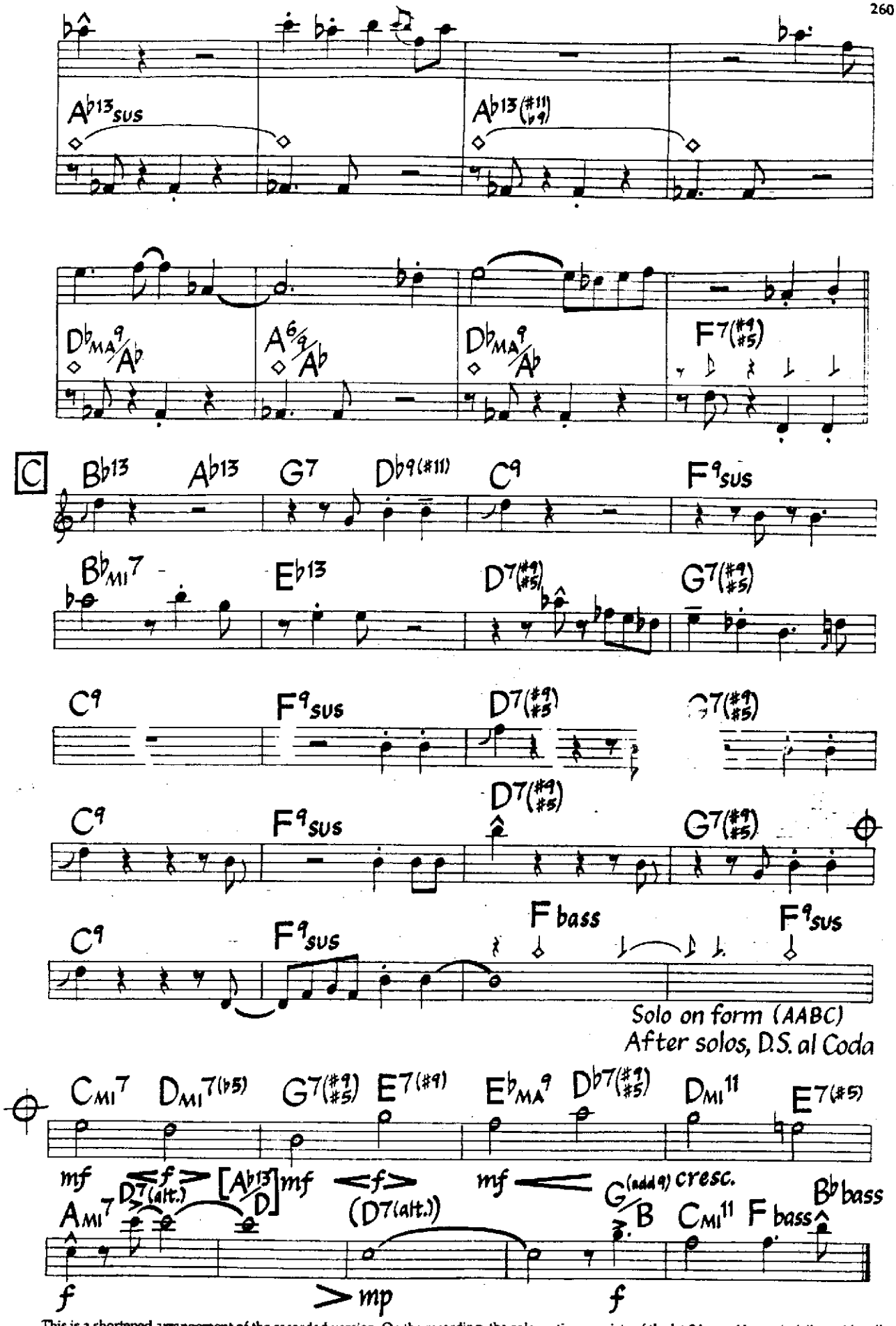


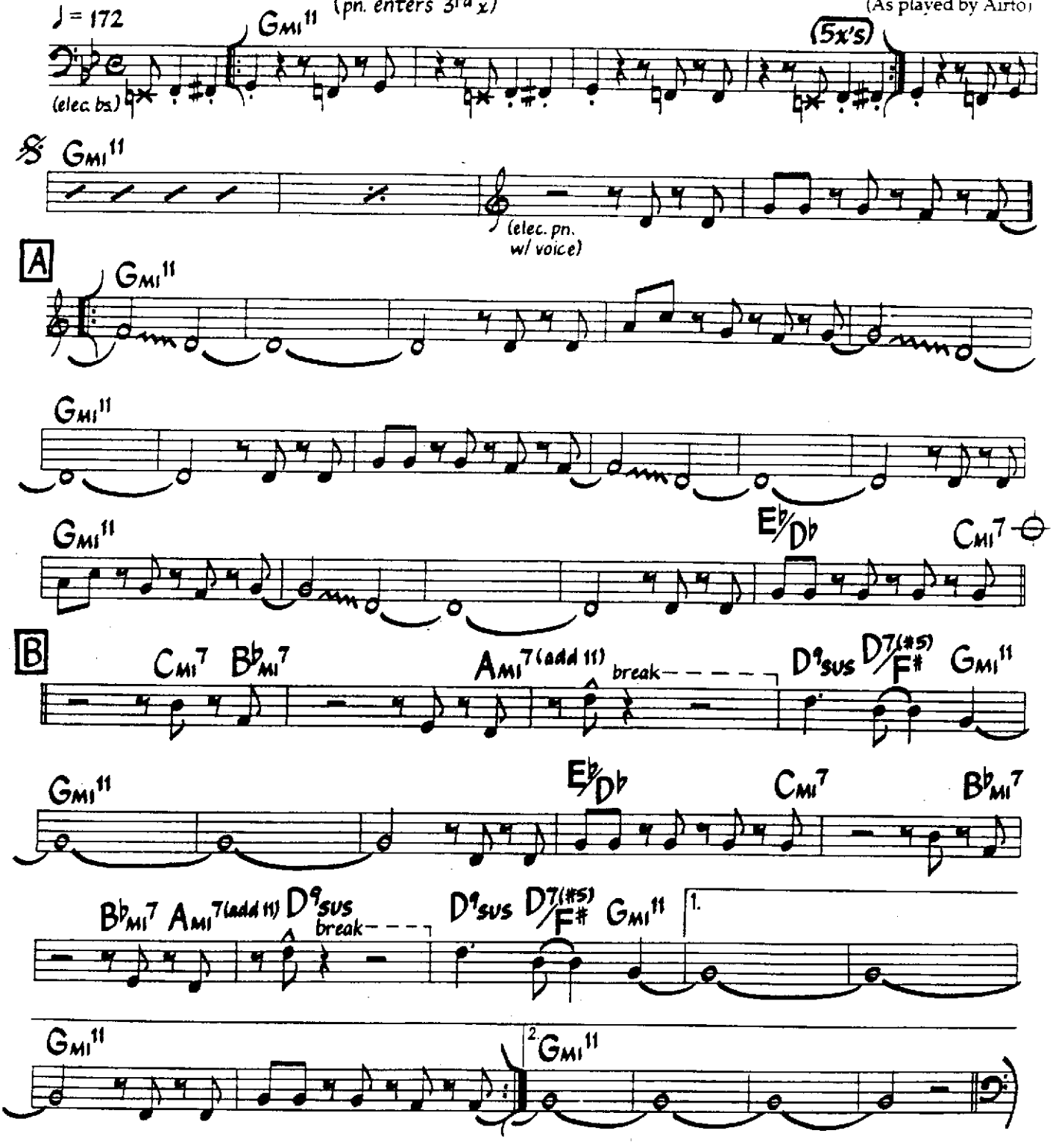
This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the lst 8 bars of letter A, followed by all of letter C.

Partido Alto

Med. Latin/ Funk

♩ = 172

Jose Bertrami
(As played by Airto)



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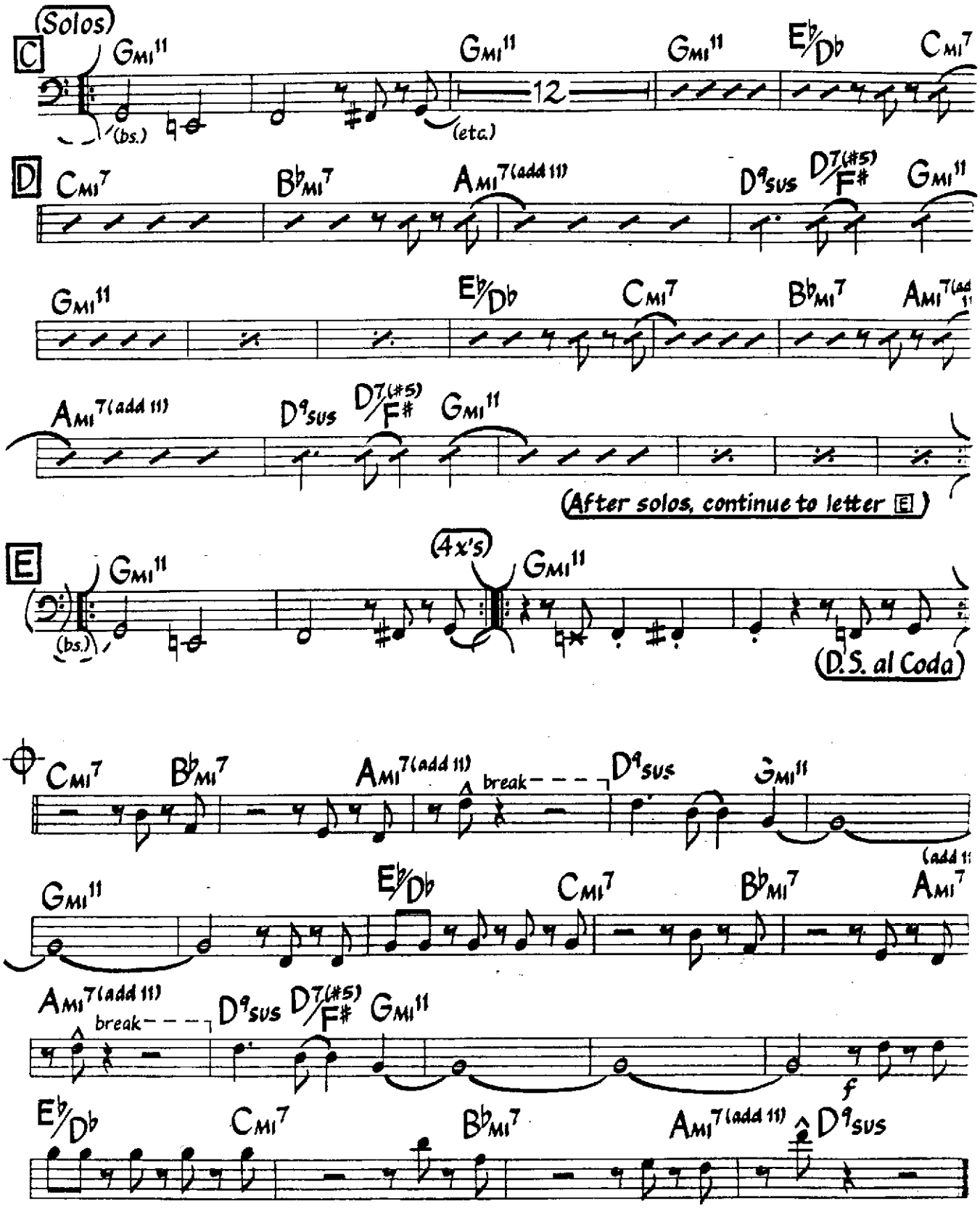
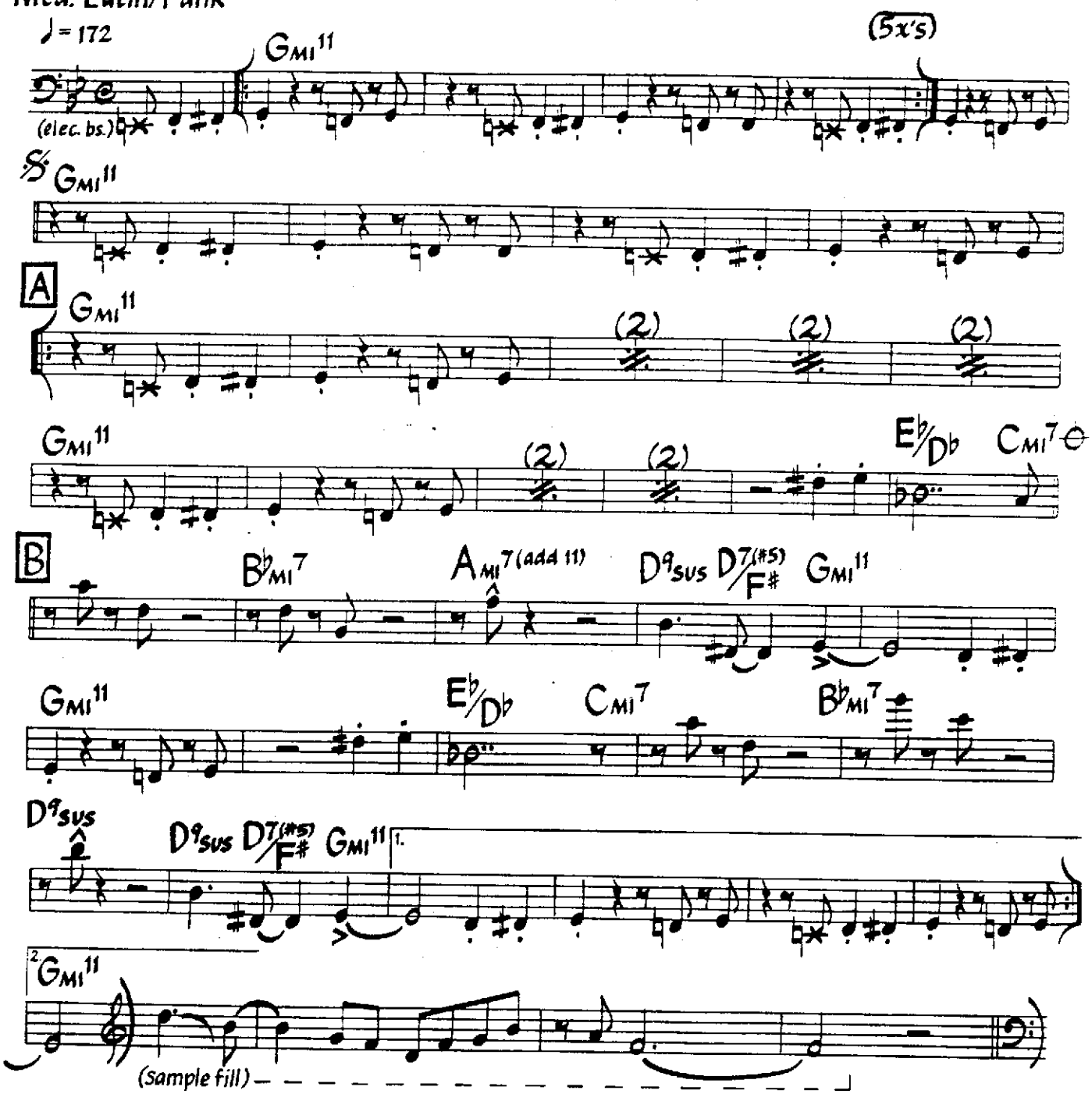
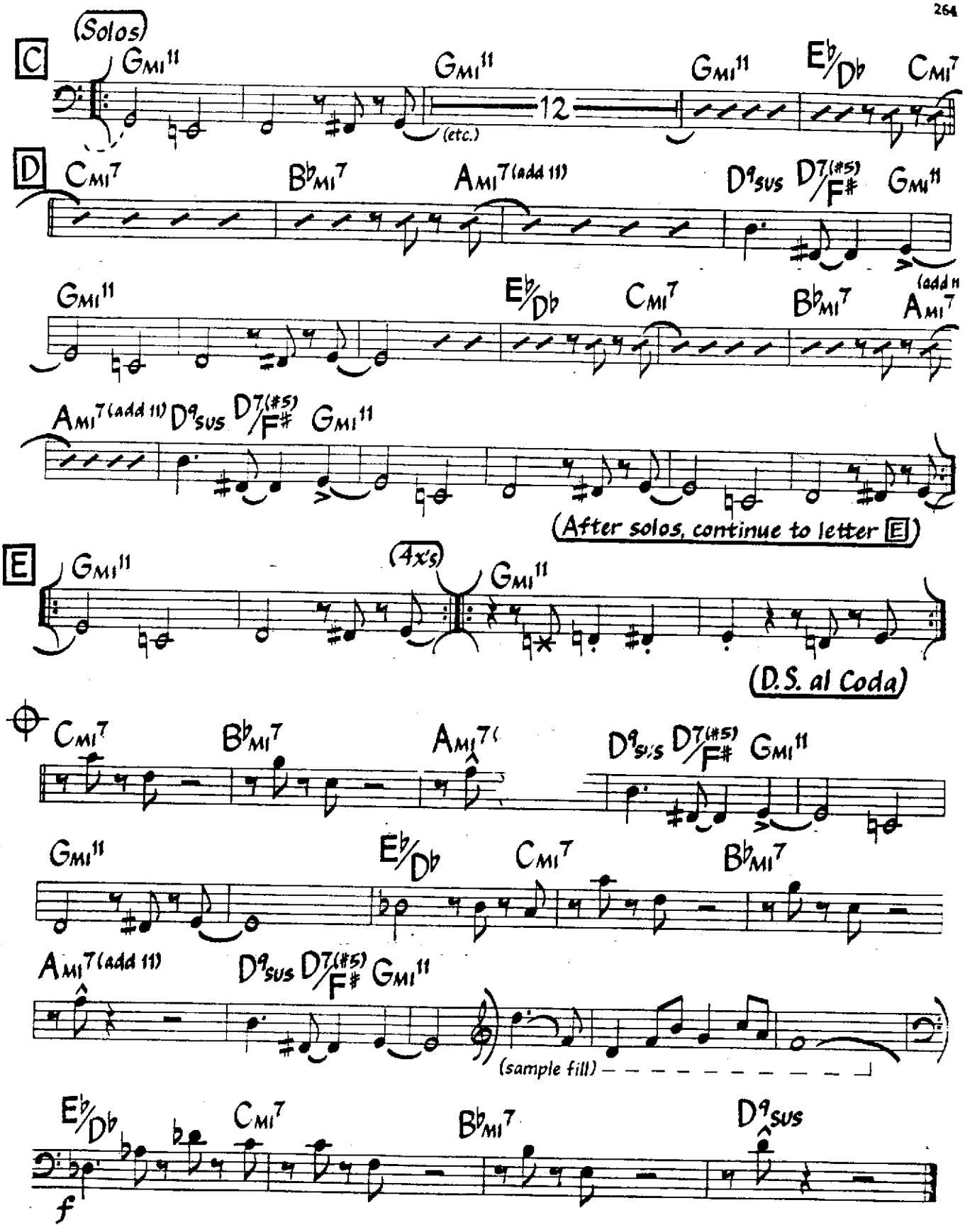

(Solos)
C
Gmi11
Gmi11
Gmi11
Eb/Db
Cmi7
12
(bs.)
(etc.)
D
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
(After solos, continue to letter E)
E
Gmi11
(4x's)
Gmi11
(bs.)
(D.S. al Coda)
Cmi7
Bbmi7
Ami7(add 11)
break
D9sus
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7
Ami7(add 11)
break
D9sus
D7(#5)/F#
Gmi11
f
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
D9sus

Partido Alto (Bass)

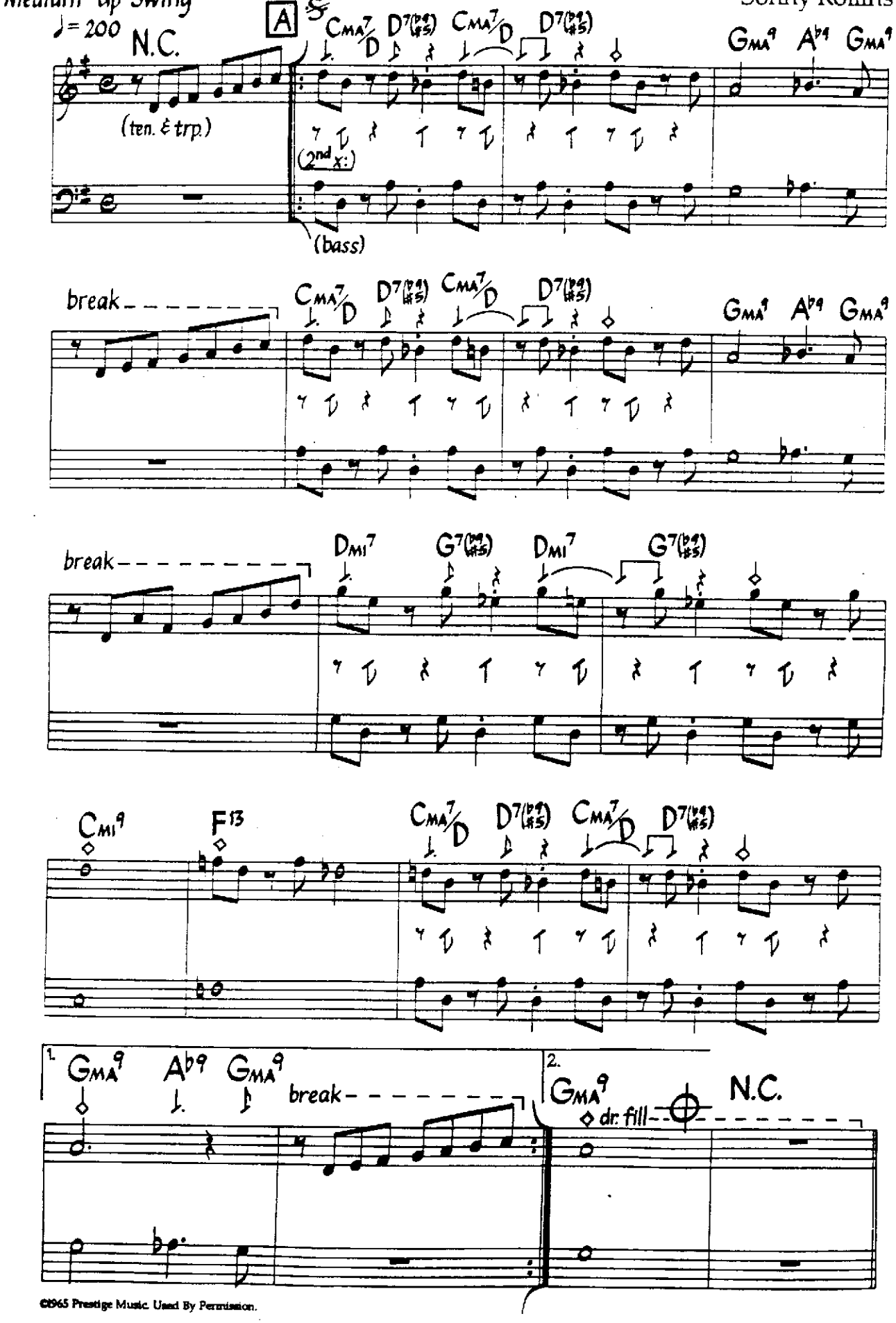



(Solos)
C
Gmi11
Gmi11
Gmi11
Eb/Db
Cmi7
12
(etc.)
D
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
(After solos, continue to letter E)
E
Gmi11
(4x's)
Gmi11
(D.S. al Coda)
Cmi7
Bbmi7
Ami7(
D9sus
D7(#5)/F#
Gmi11
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
(sample fill)
Eb/Db
Cmi7
Bbmi7
D9sus
f

Pent Up House

Sonny Rollins

Medium-Up Swing
♩= 200



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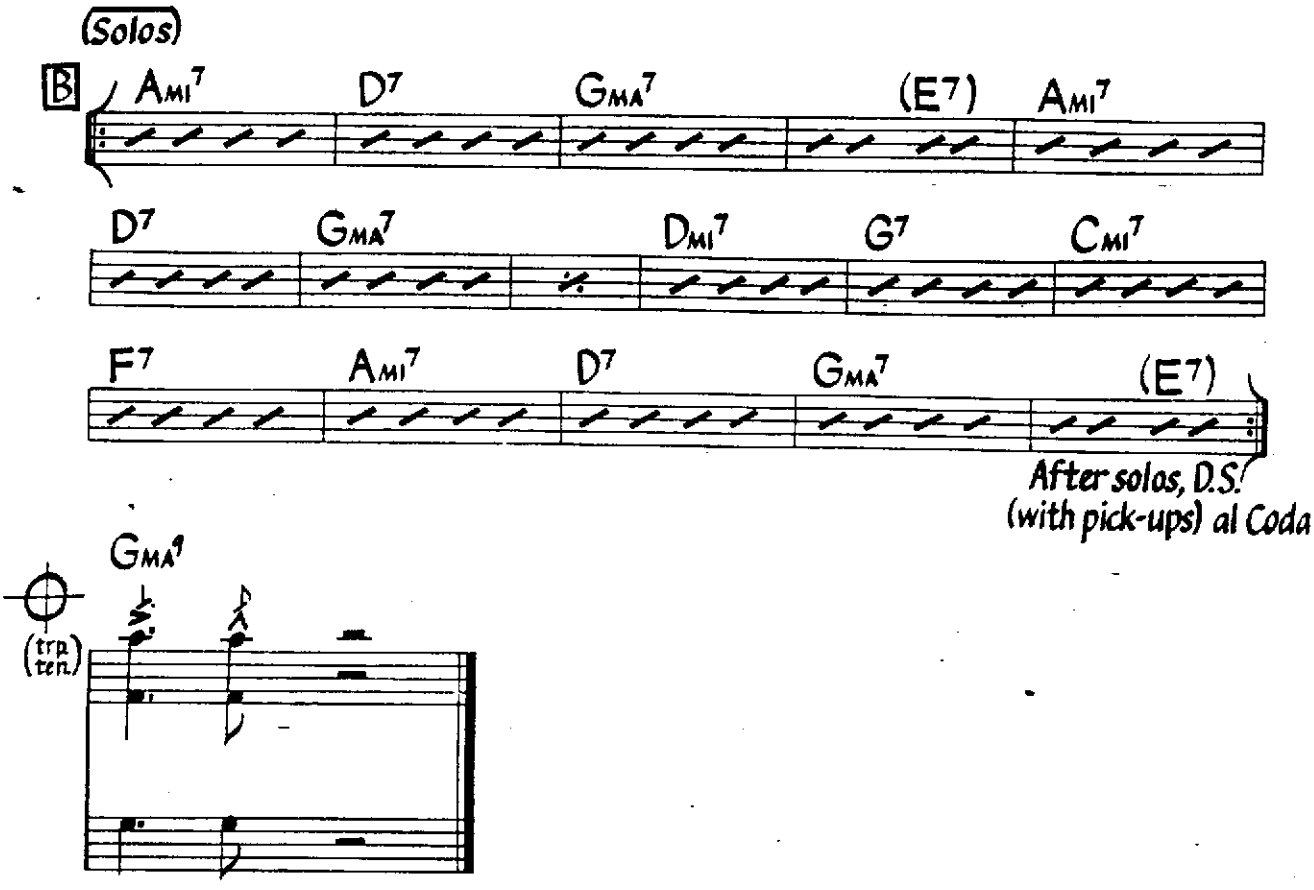
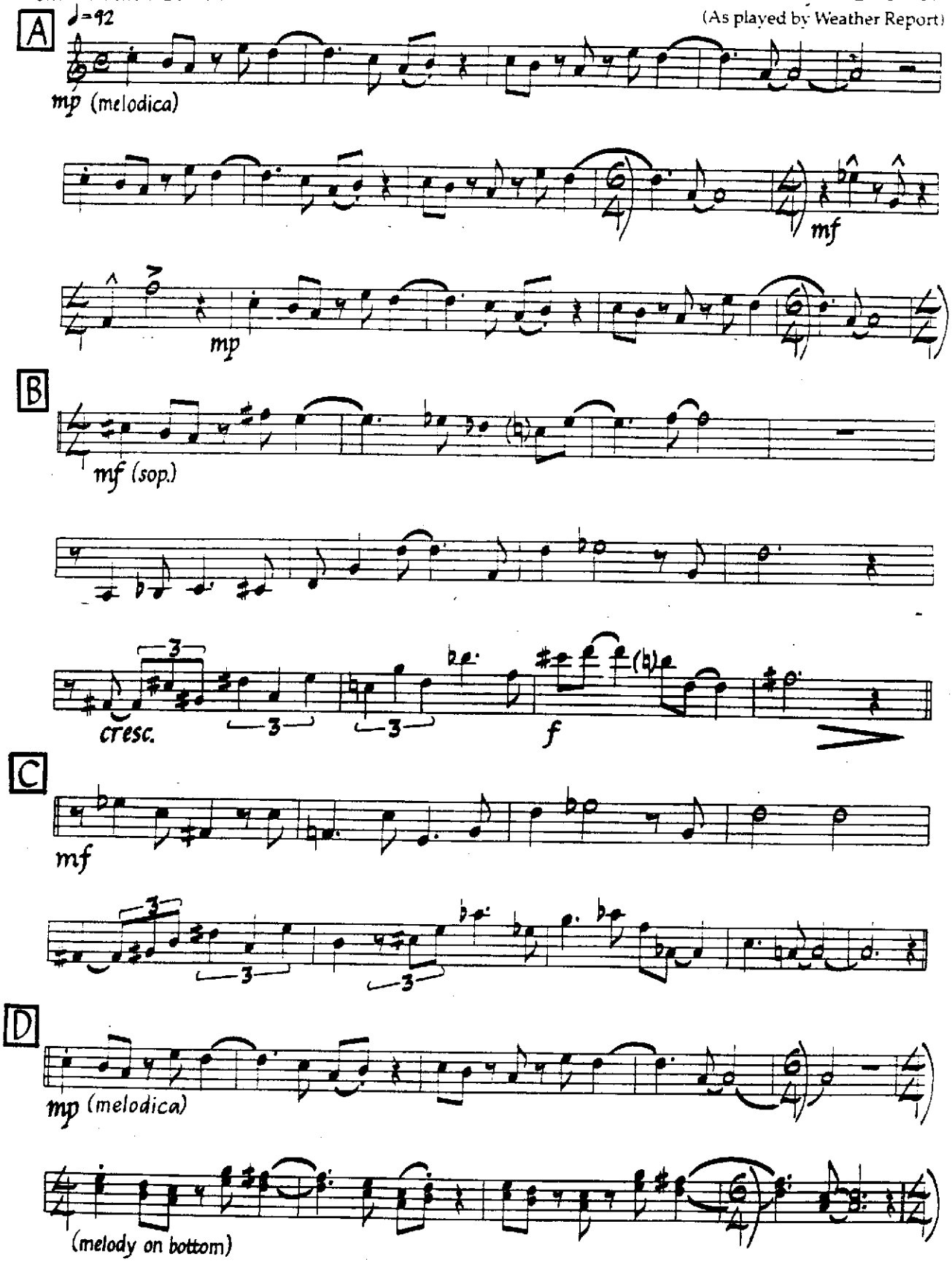


lead is played twice before and after solos.
anc plays rhythmic figures above the melod first time through, the underneath on the repeat (same changes
nor sounds one octave lower than written.
uns play same rhythm as melody during head (except during breaks); solos are straight ahead.

Plaza Real

Medium Funk Ballad

Wayne Shorter
(As played by Weather Report)



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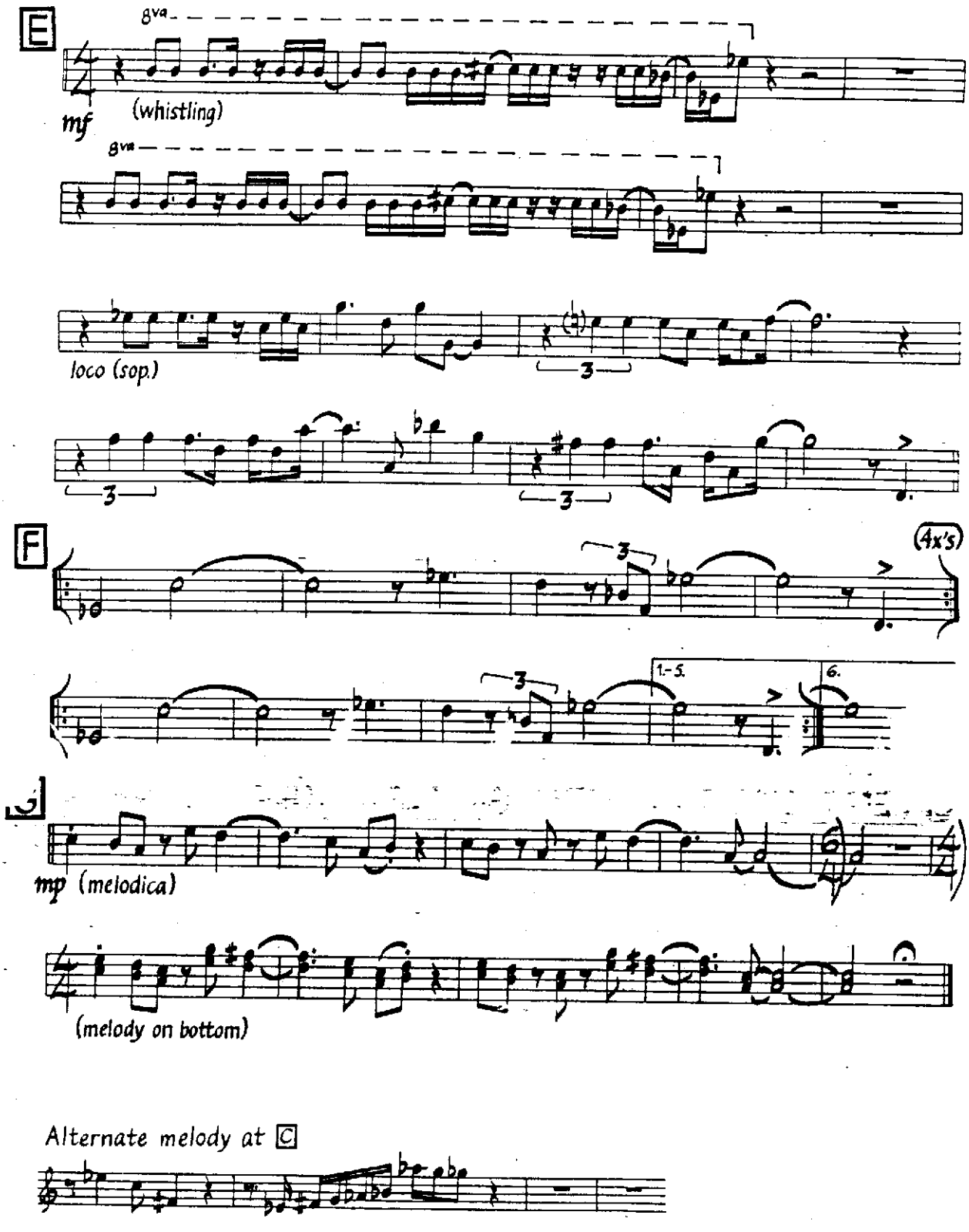
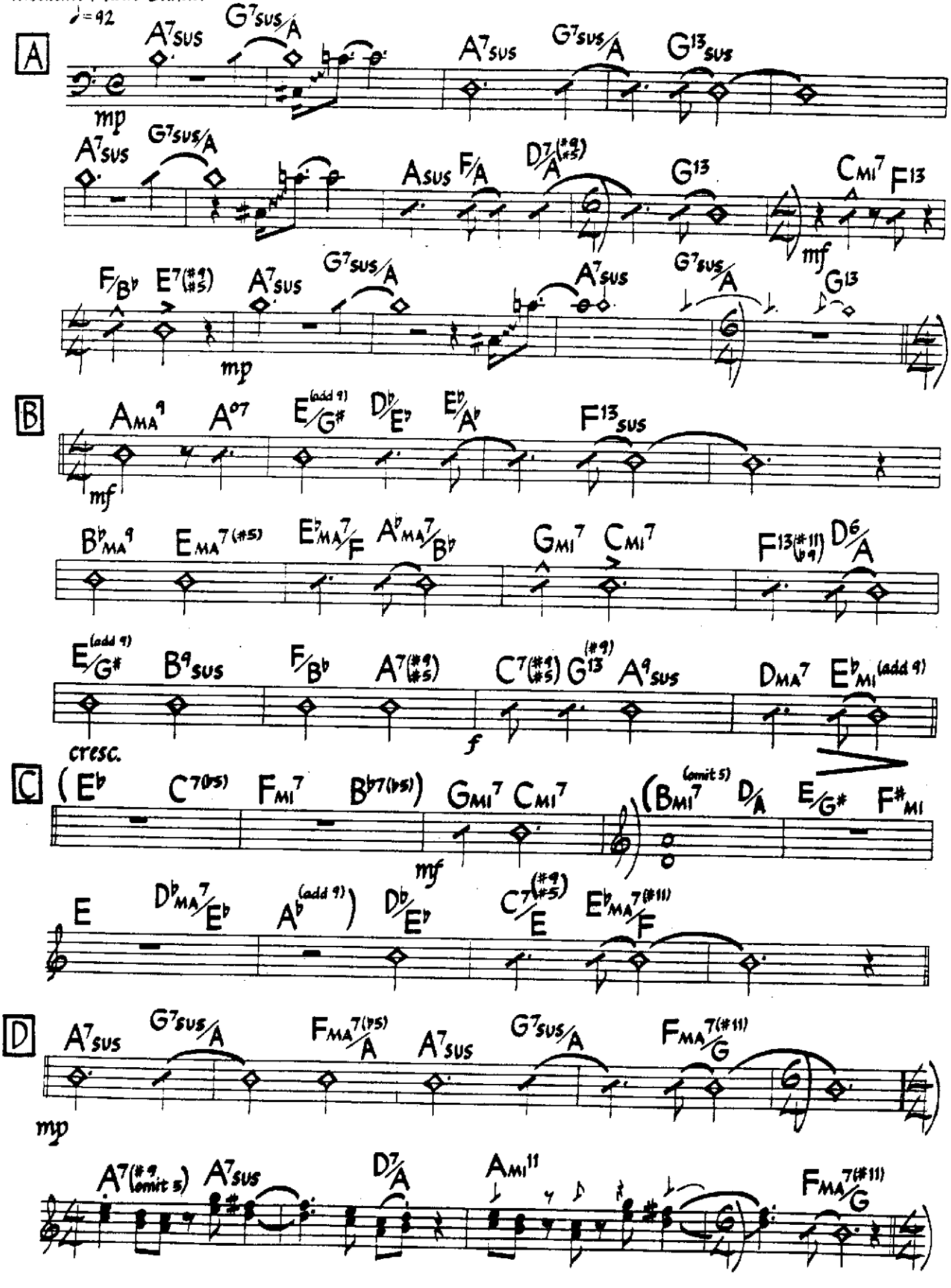
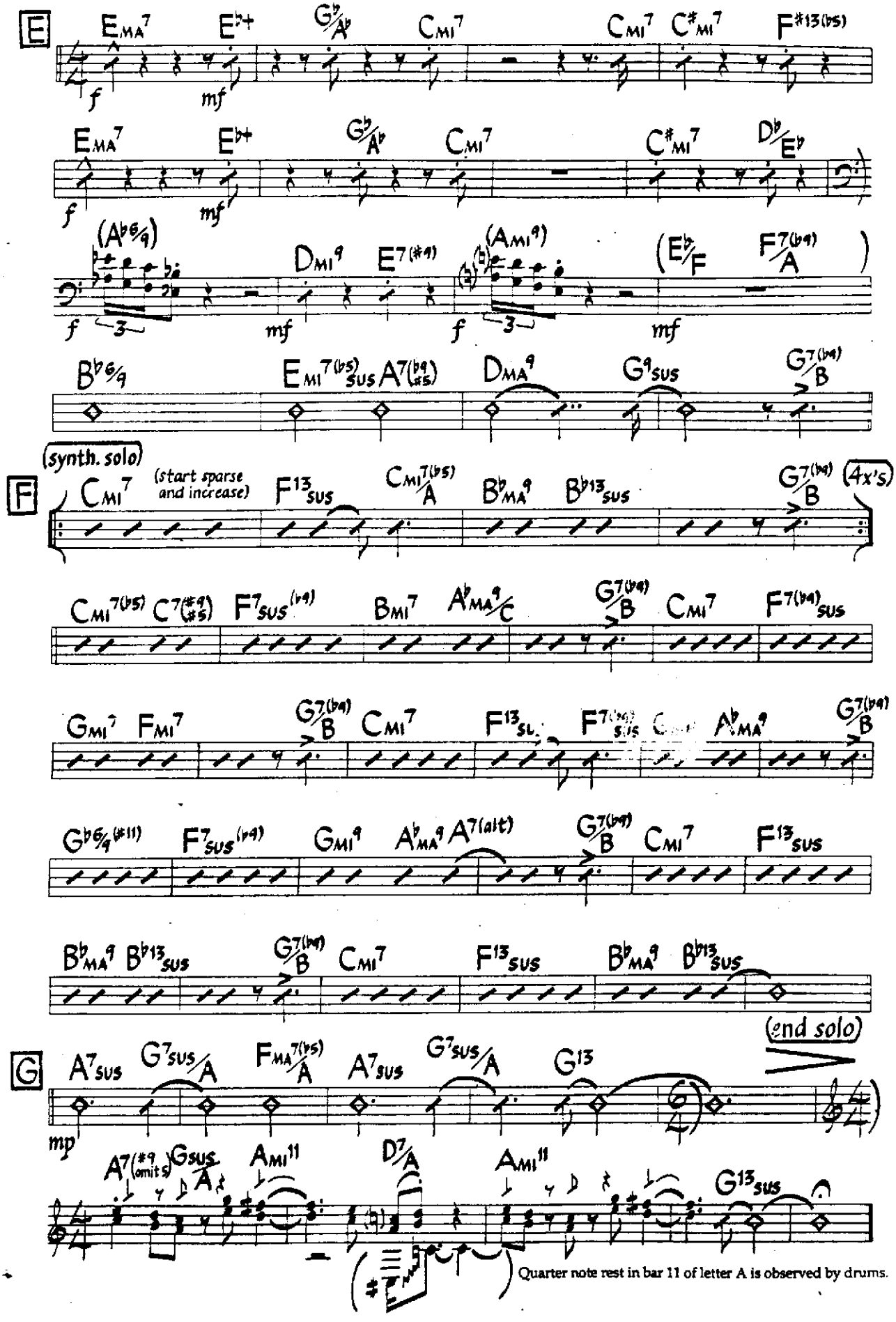


Alternate melody at C

Plaza Real (Keyboard)

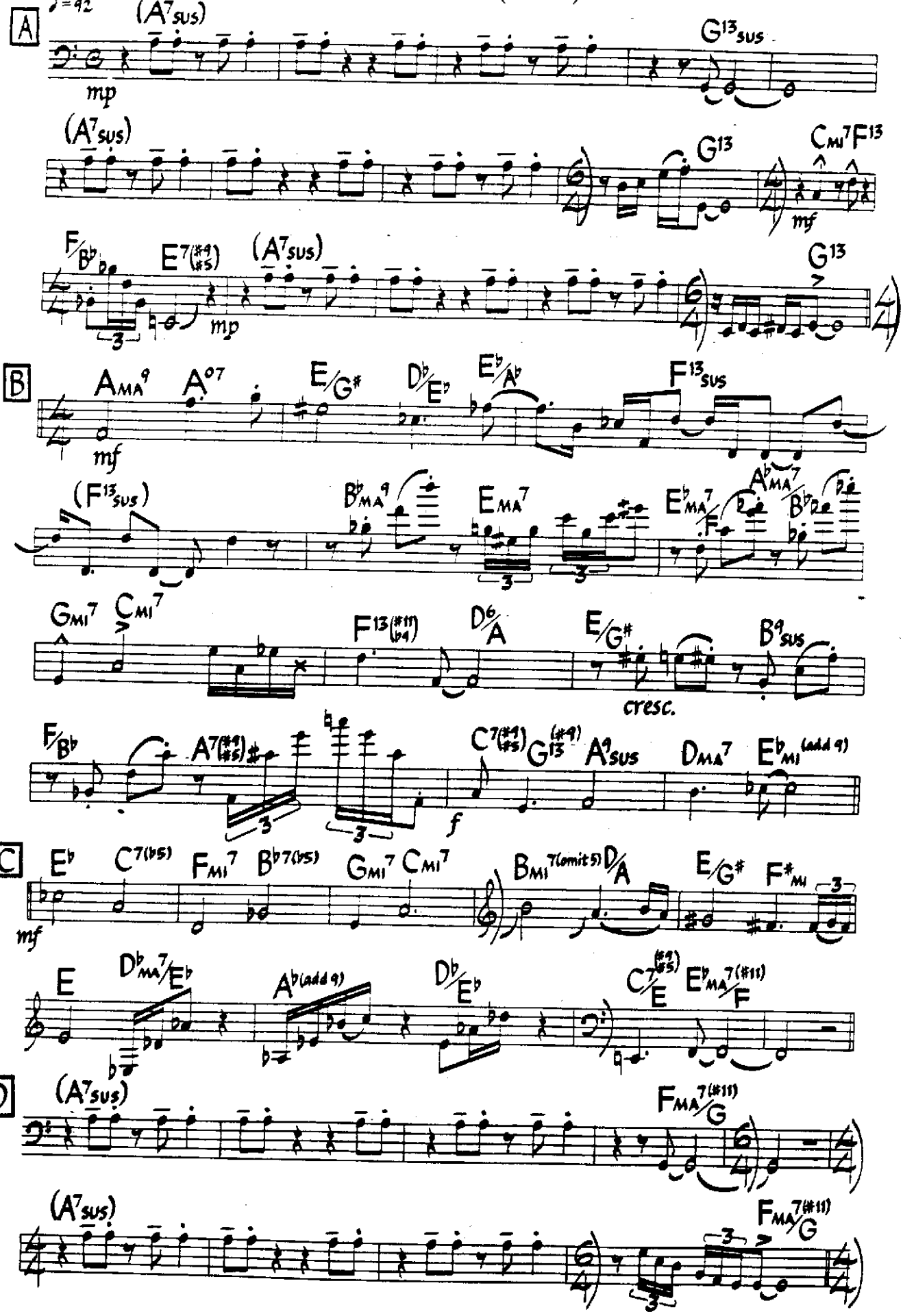
Medium Funk Ballad

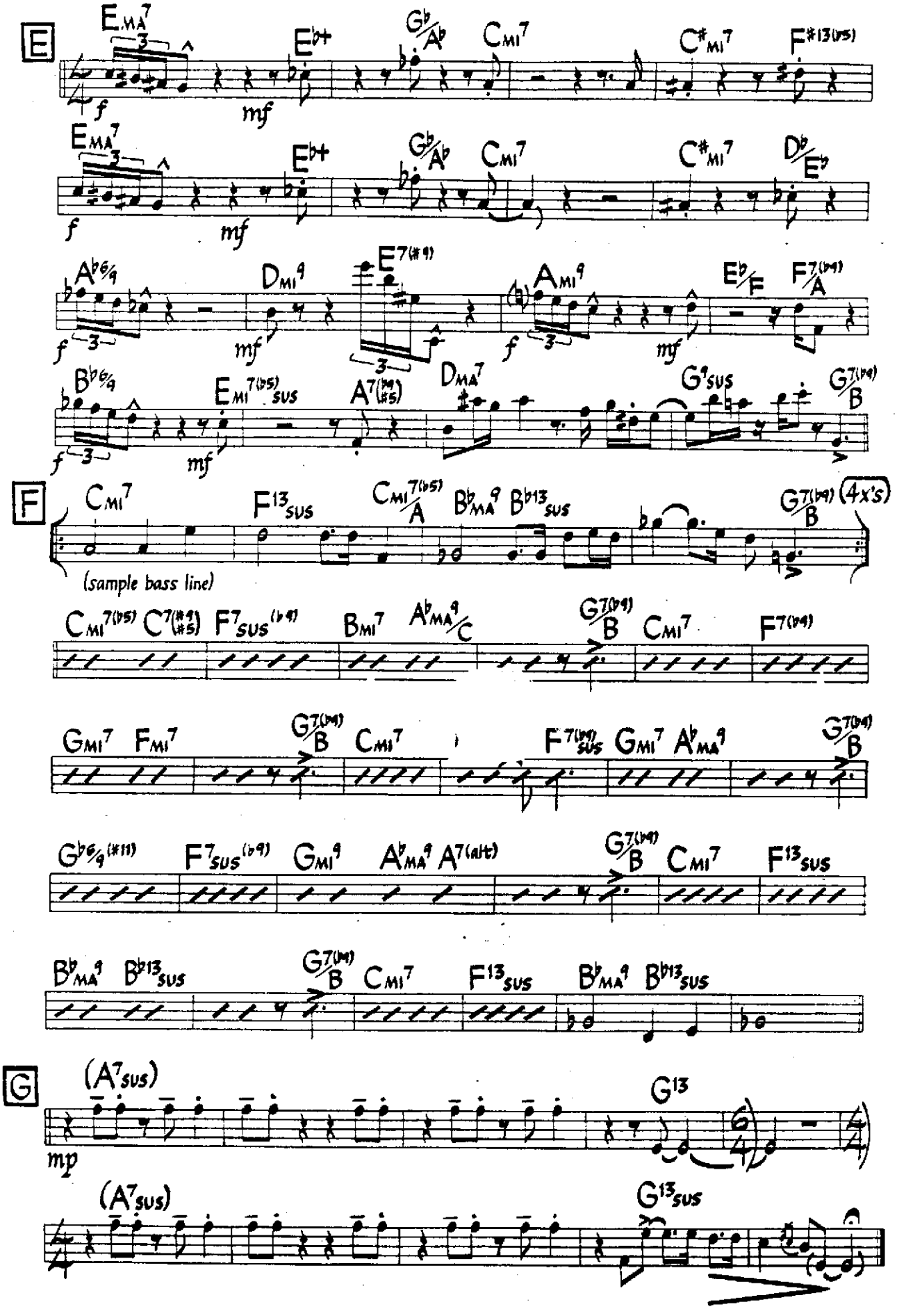



E
F
G
(synth. solo)
(start sparse and increase)
(4x's)
(end solo)
Quarter note rest in bar 11 of letter A is observed by drums.

Medium Funk Ballad

Plaza Real (Bass)

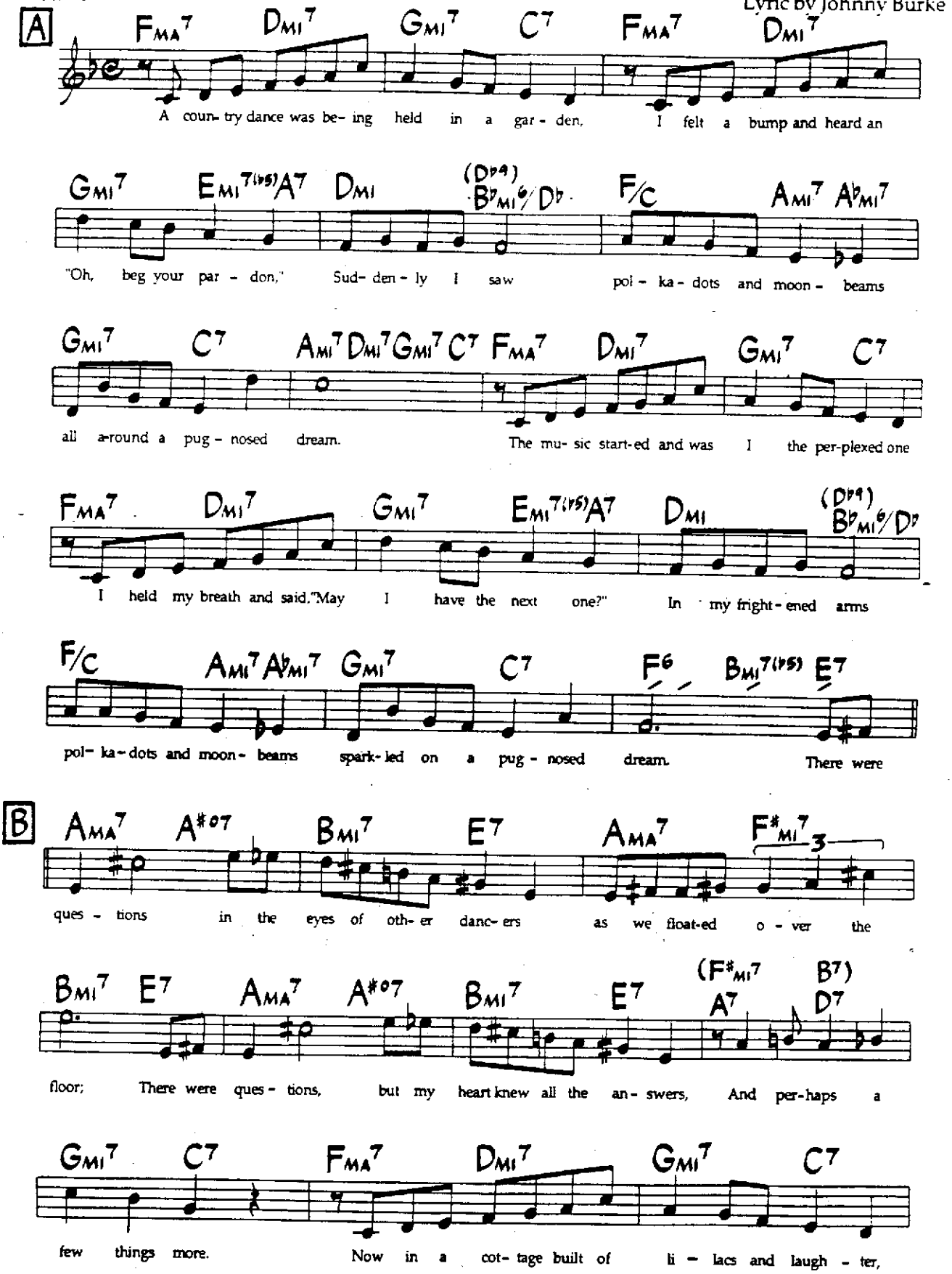



E
EMA7
Eb+
Gb/Ab
CMI7
C#MI7
F#13(b5)
DMI9
E7(#9)
AMI9
Eb/F
F7/A
Ab6/9
BMI7(b5)sus
A7(b9 #5)
DMA7
G9sus
G7(b9)/B
F
CMI7
F13sus
CMI7(b5)/A
BbMA9
Bb13sus
G7(b9)/B
(4x's)
(sample bass line)
CMI7(b5)
C7(#9 #5)
F7sus(b9)
BMI7
AbMA9/C
GMI7
FMI7
F7(b9)sus
Gb6/9(#11)
GMI9
A7(alt)
G
(A7sus)
G13
G13sus

Polkadots & Moonbeams

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Johnny Burke



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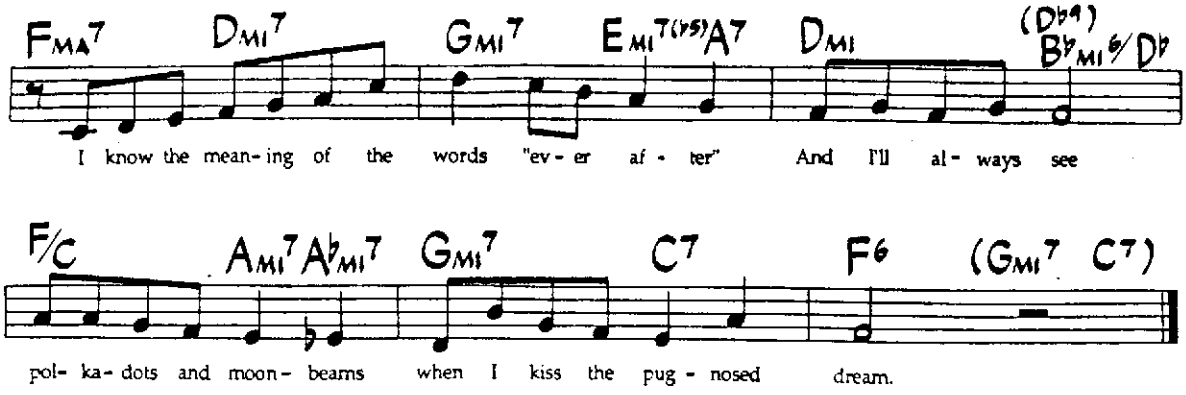
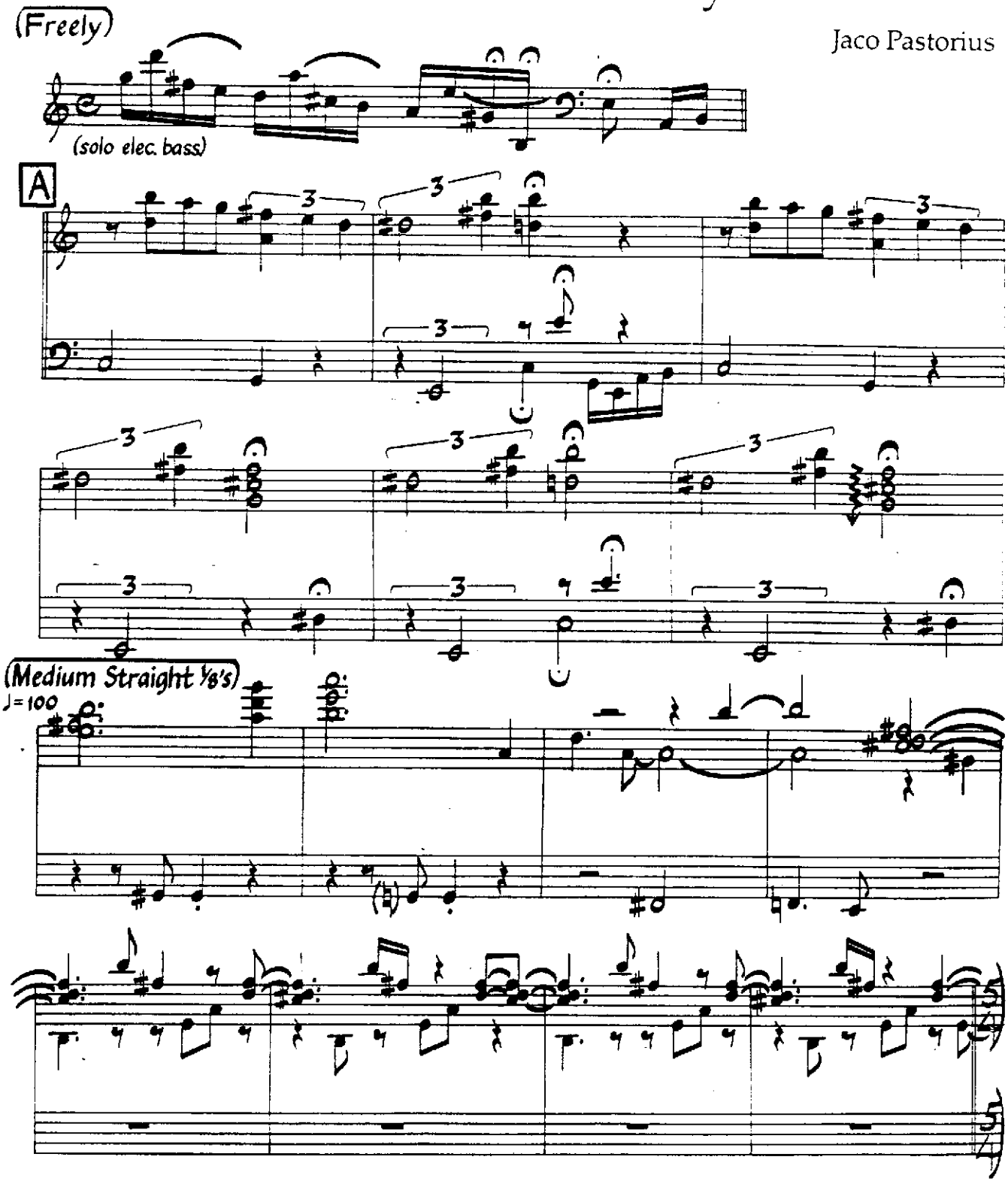


Alternate changes, bars 3-4 & 11-12 of [A] and bars 11-12 of [B]:

Portrait Of Tracy

Jaco Pastorius



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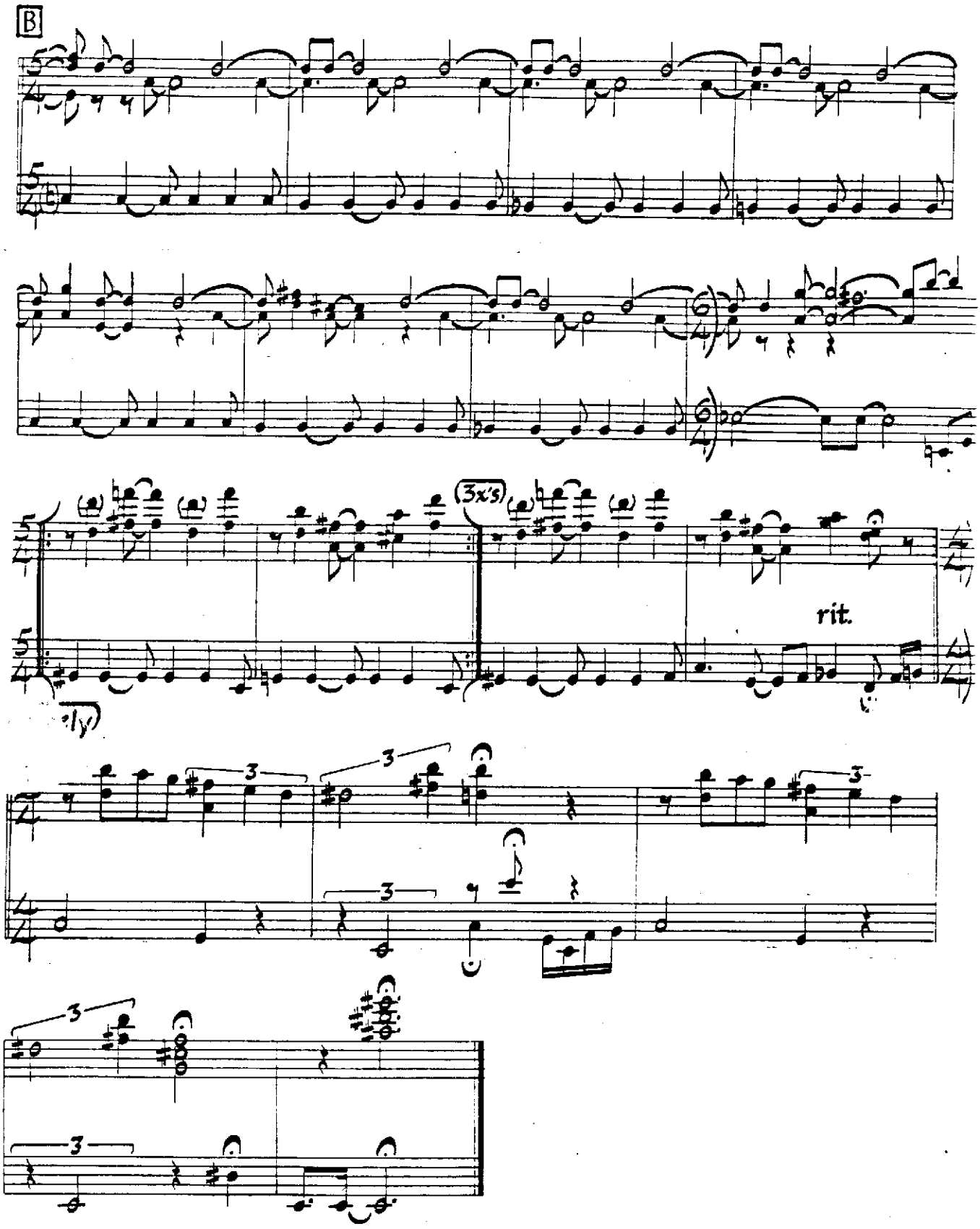


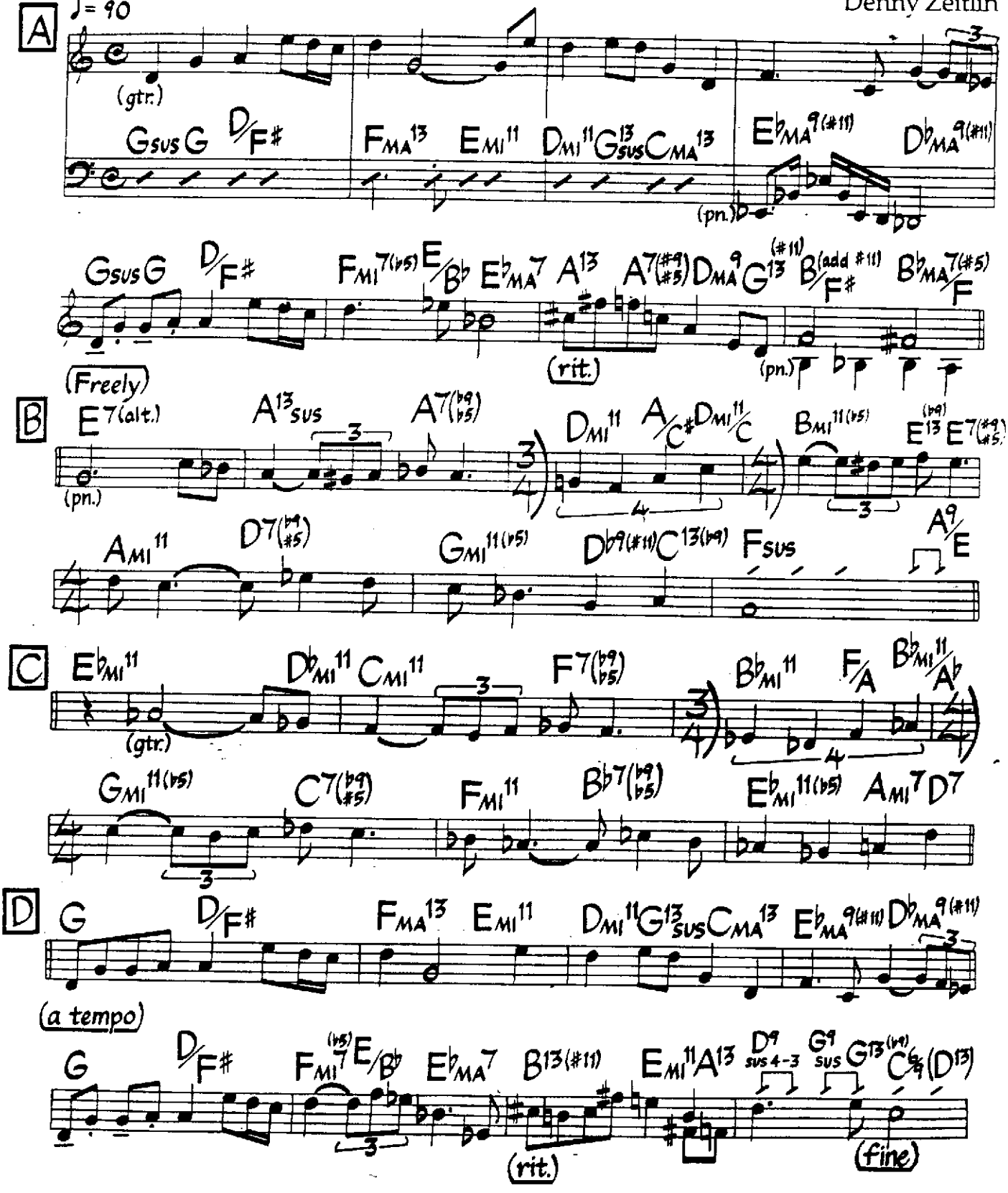
Sounds one octave lower than written. All notes are harmonics on the bass, except those notes below third space E in the bass clef. (D#s are produced by fretting D# and playing the harmonic up a 4th on the same string).

Promenade

March-like

♩= 90

Denny Zeitlin



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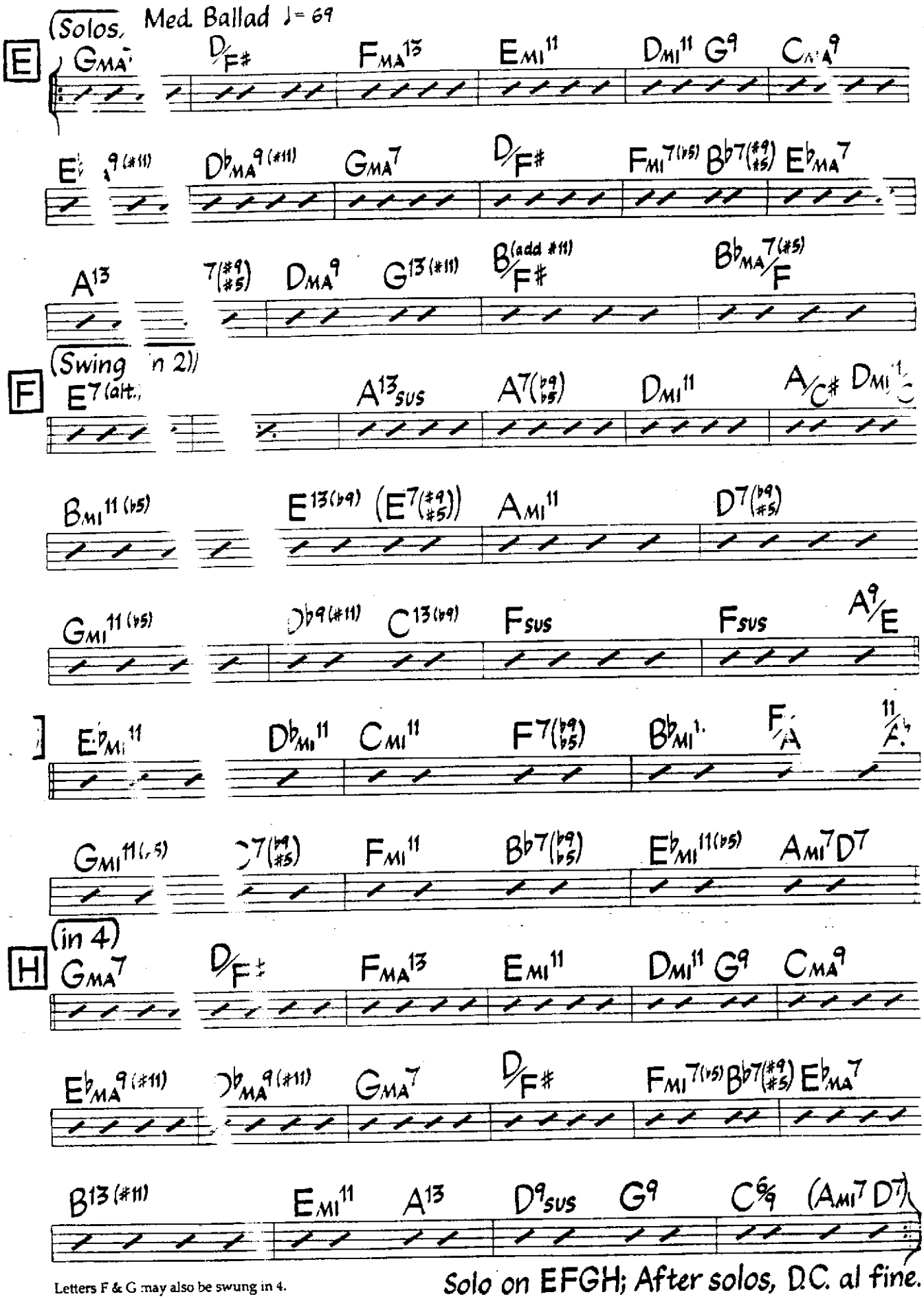


Letters F & G may also be swung in 4.

Solo on EFGH; After solos, D.C. al fine.

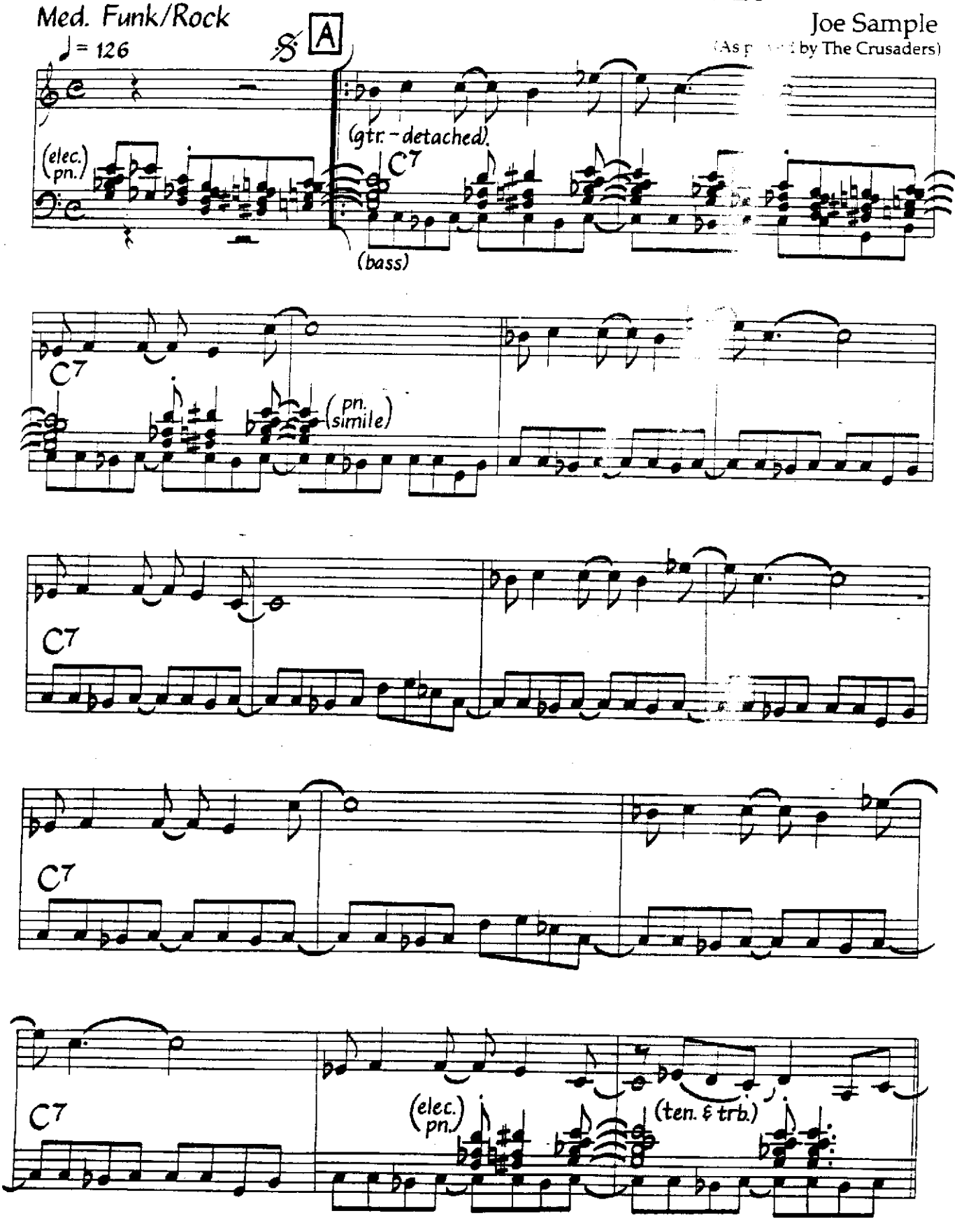
Put It Where You Want It

Med. Funk/Rock

♩ = 126

Joe Sample

(As p[illegible] by The Crusaders)



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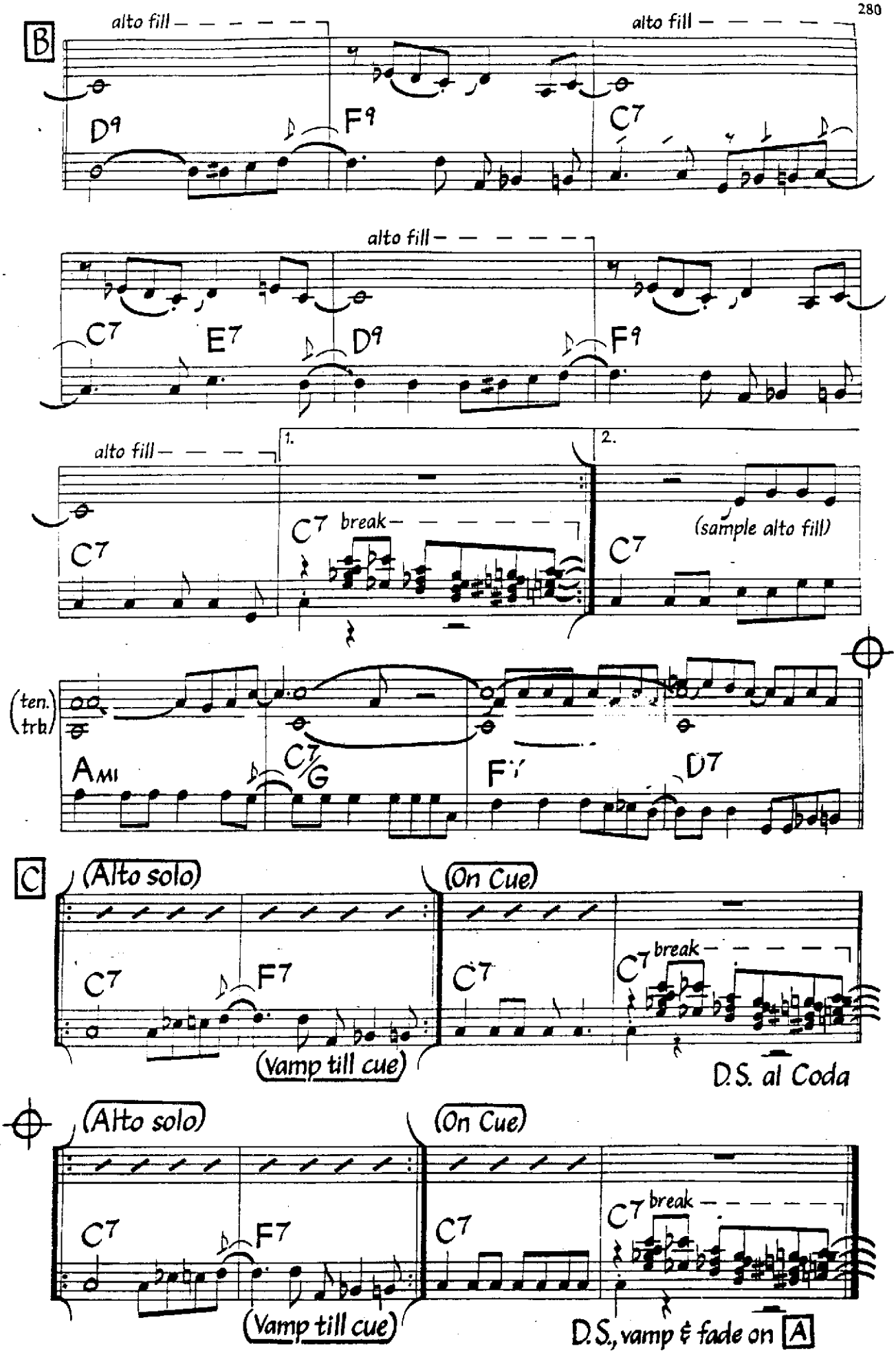
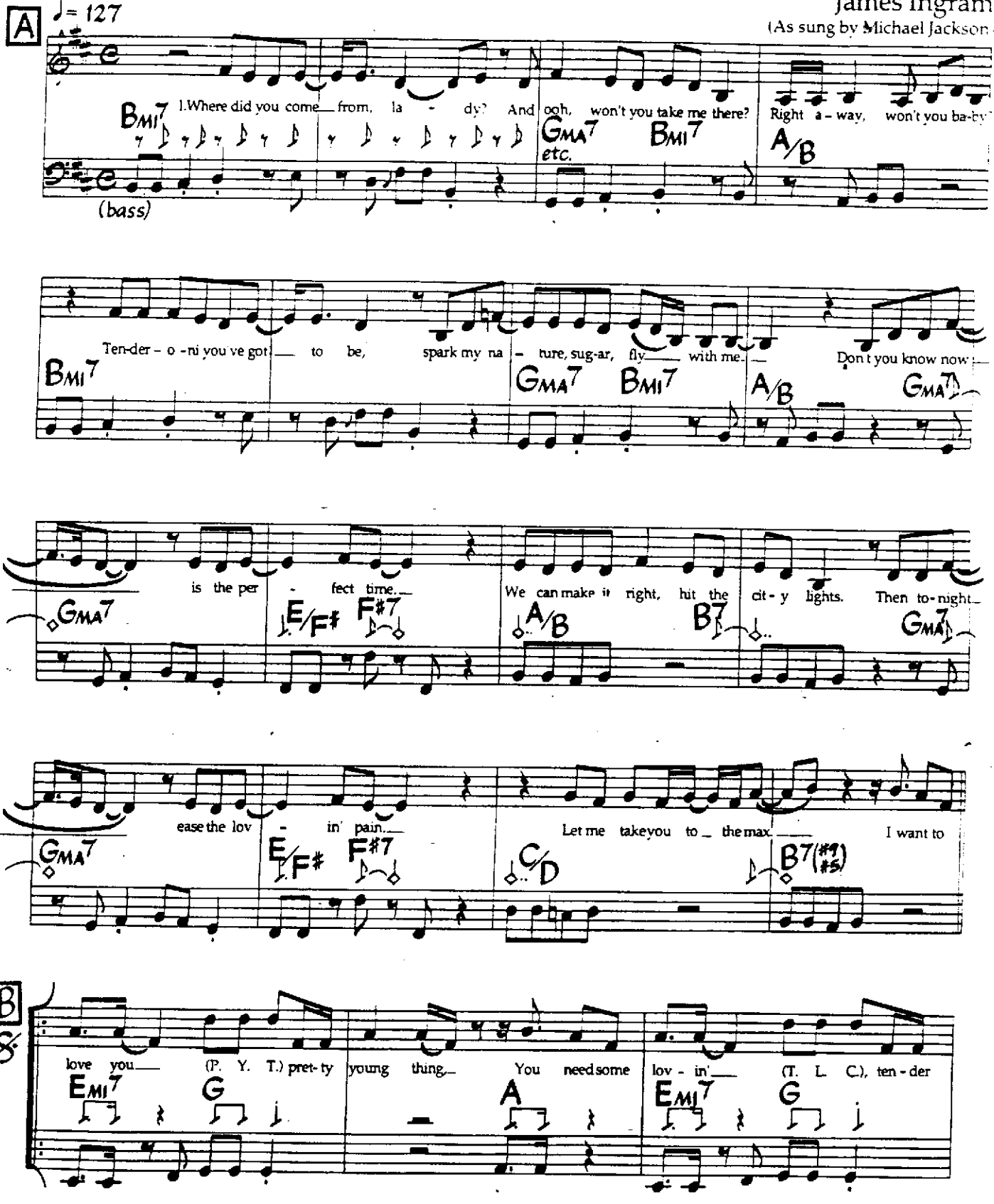

B
alto fill
alto fill
D9
F9
C7
alto fill
C7
E7
D9
F9
alto fill
1.
2.
C7
break
C7
(sample alto fill)
(ten. trb.)
Ami
C7/G
F7
D7
C
(Alto solo)
(On Cue)
C7
F7
C7
break
(Vamp till cue)
D.S. al Coda
(Alto solo)
(On Cue)
C7
F7
C7
break
(Vamp till cue)
D.S., vamp & fade on A

P.Y.T. (Pretty Young Thing)

Quincy Jones
James Ingram
(As sung by Michael Jackson)

Med. Funk/Rock

♩= 127



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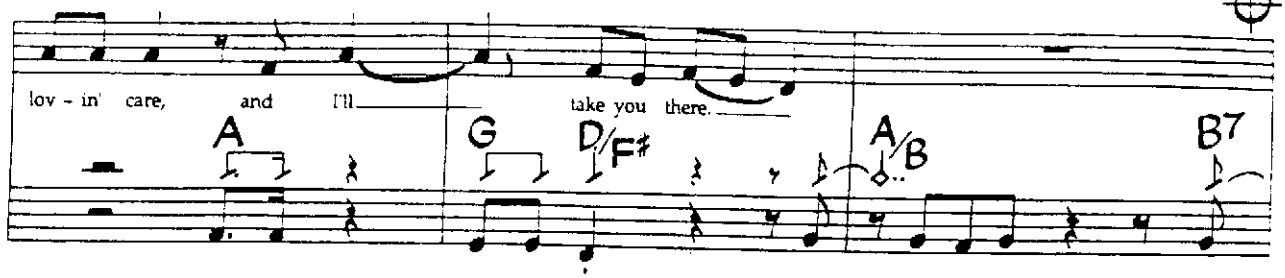
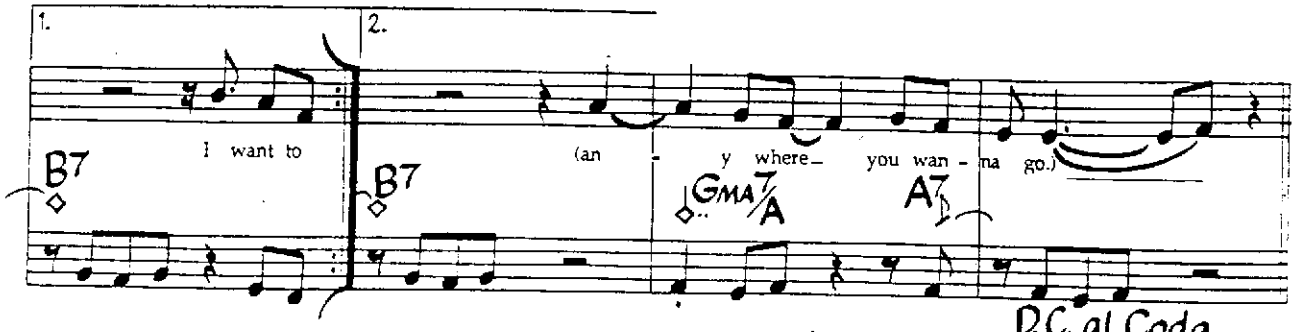
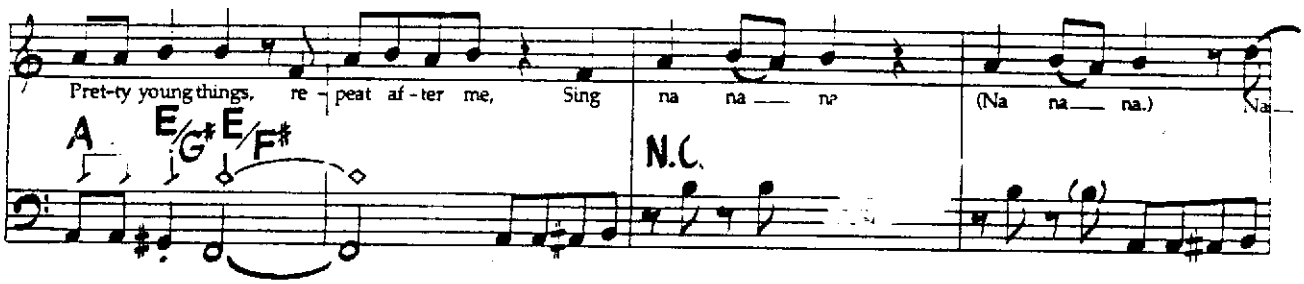
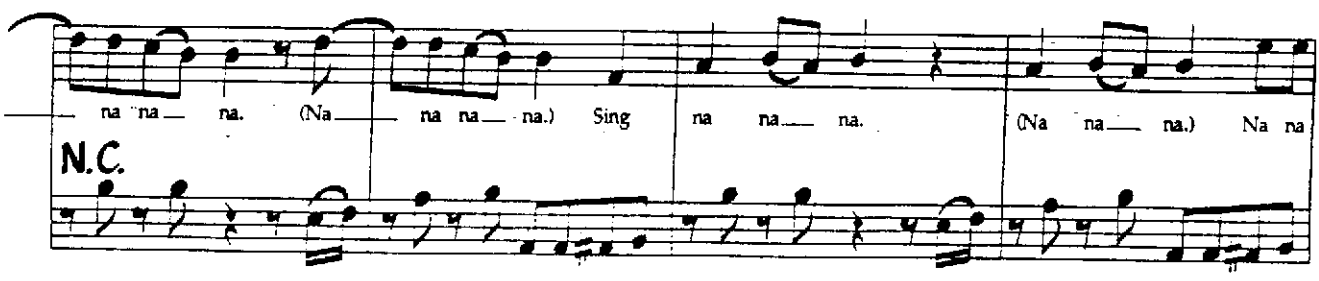
(on repeat)

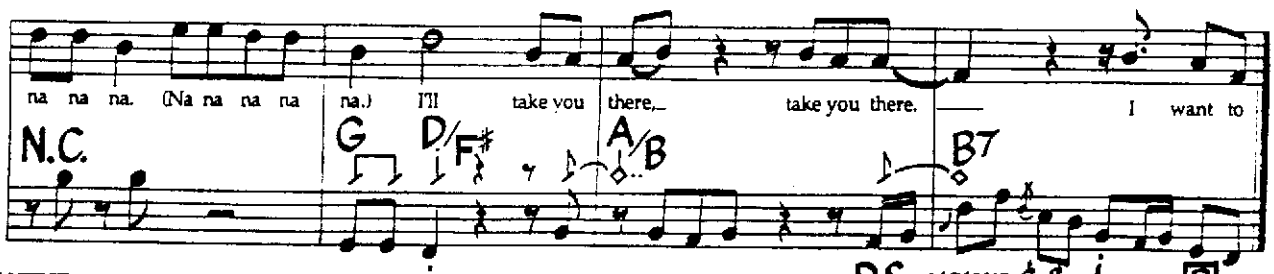




D.C. al Coda
(take Coda on repeat of B)





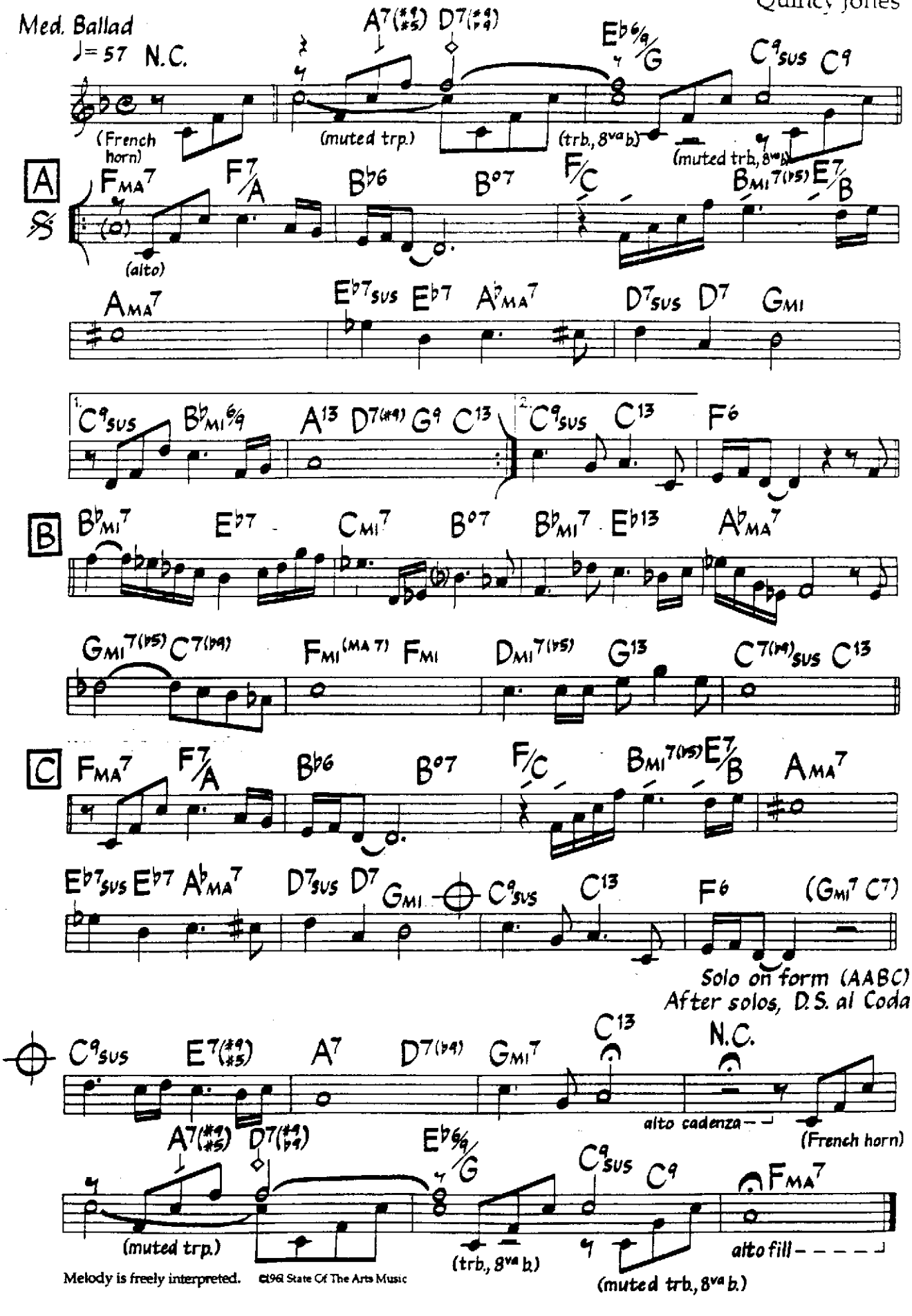


D.S., vamp & fade on B
(use first ending only)

2nd VERSE
Nothin' can stop this burnin'
desire to be with you,
Gotta get to you, baby.
Won't you come? It's emergency,
Cool my fire yearnin', honey, come set me free.
Don't you know now is the perfect time,
We can dim the lights just to make it right.
In the night, hit the lovin' spot,
I'll give you all that I've got.

Quintessence

Quincy Jones



Melody is freely interpreted.

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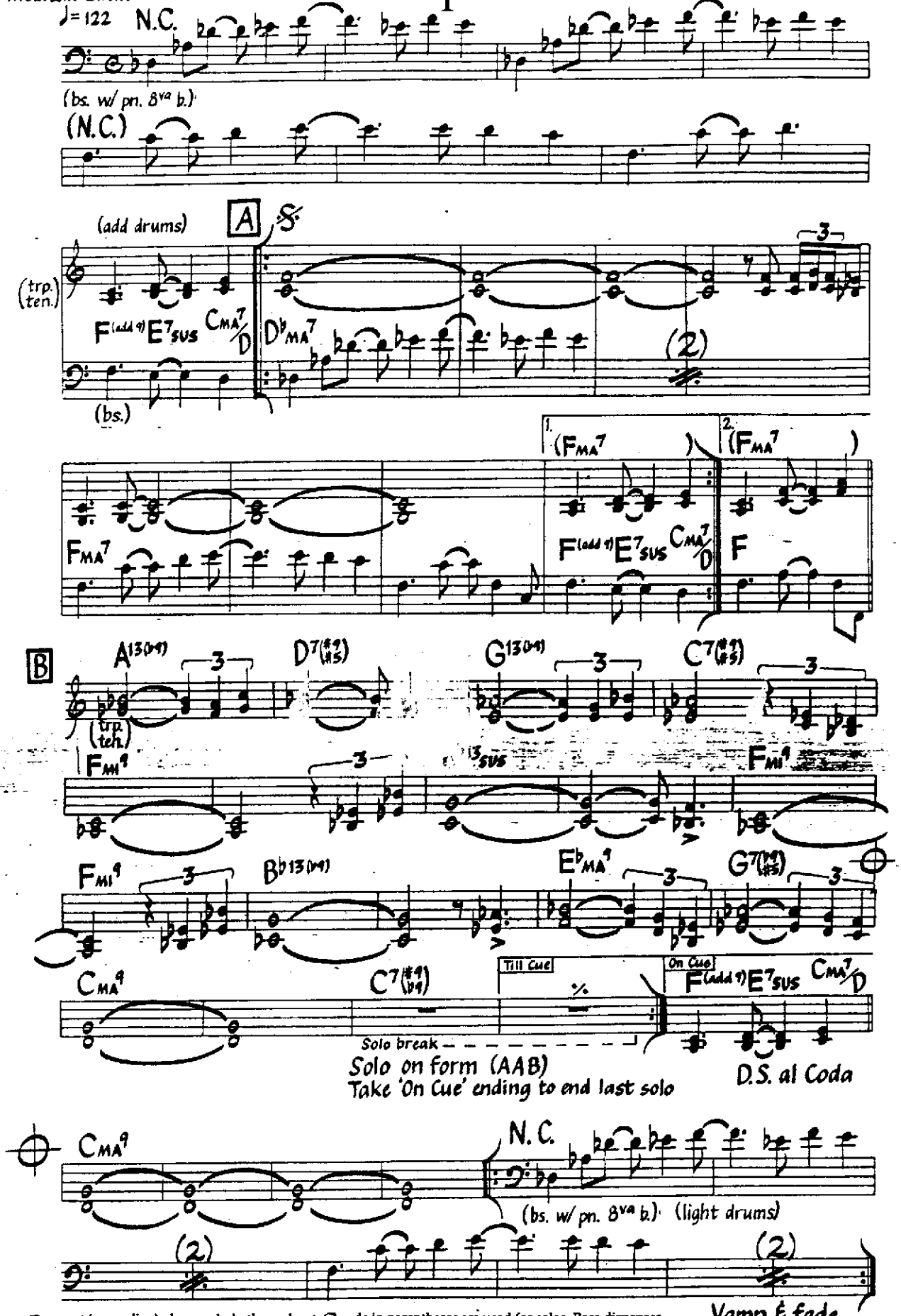
Rapture

Harold Land

Medium Latin



Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos. Bass dispenses with written line during solos. Drums play on the bell of cymbal on beats 2 and 4 during letter A (head only).

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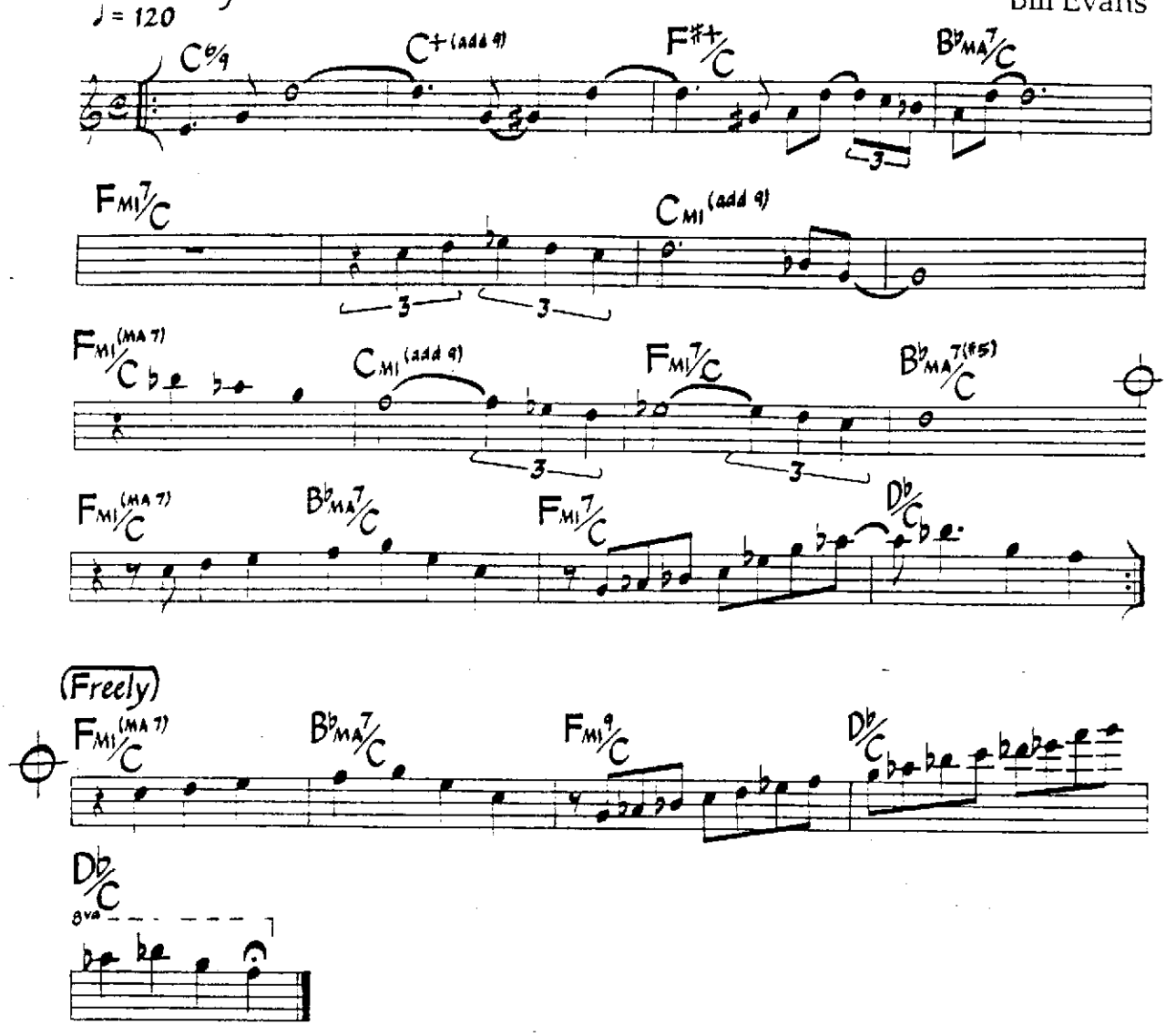
Re: Person I Knew

Bill Evans



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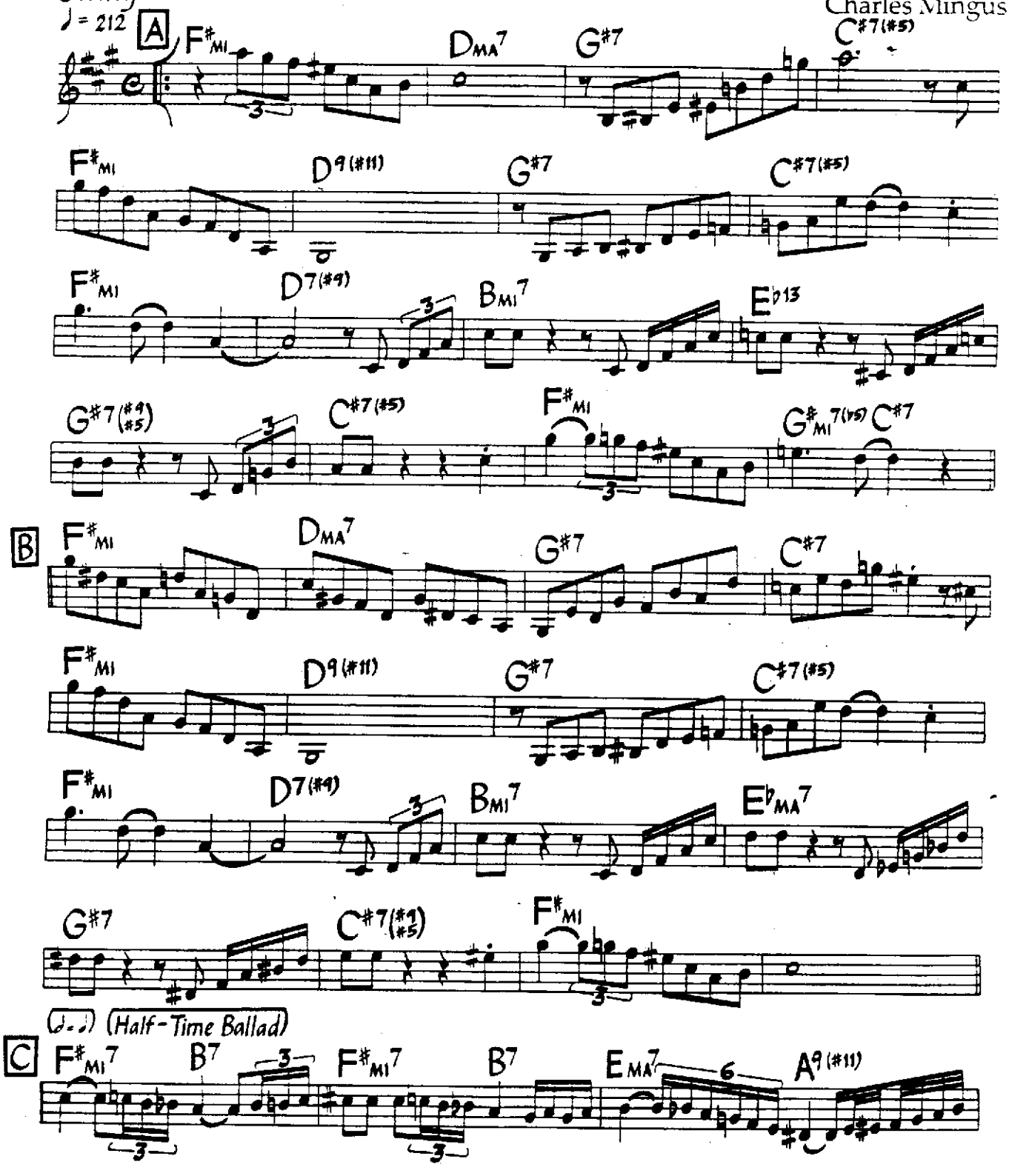
Reincarnation Of A Lovebird

Medium-Up Swing

♩ = 212

Charles Mingus



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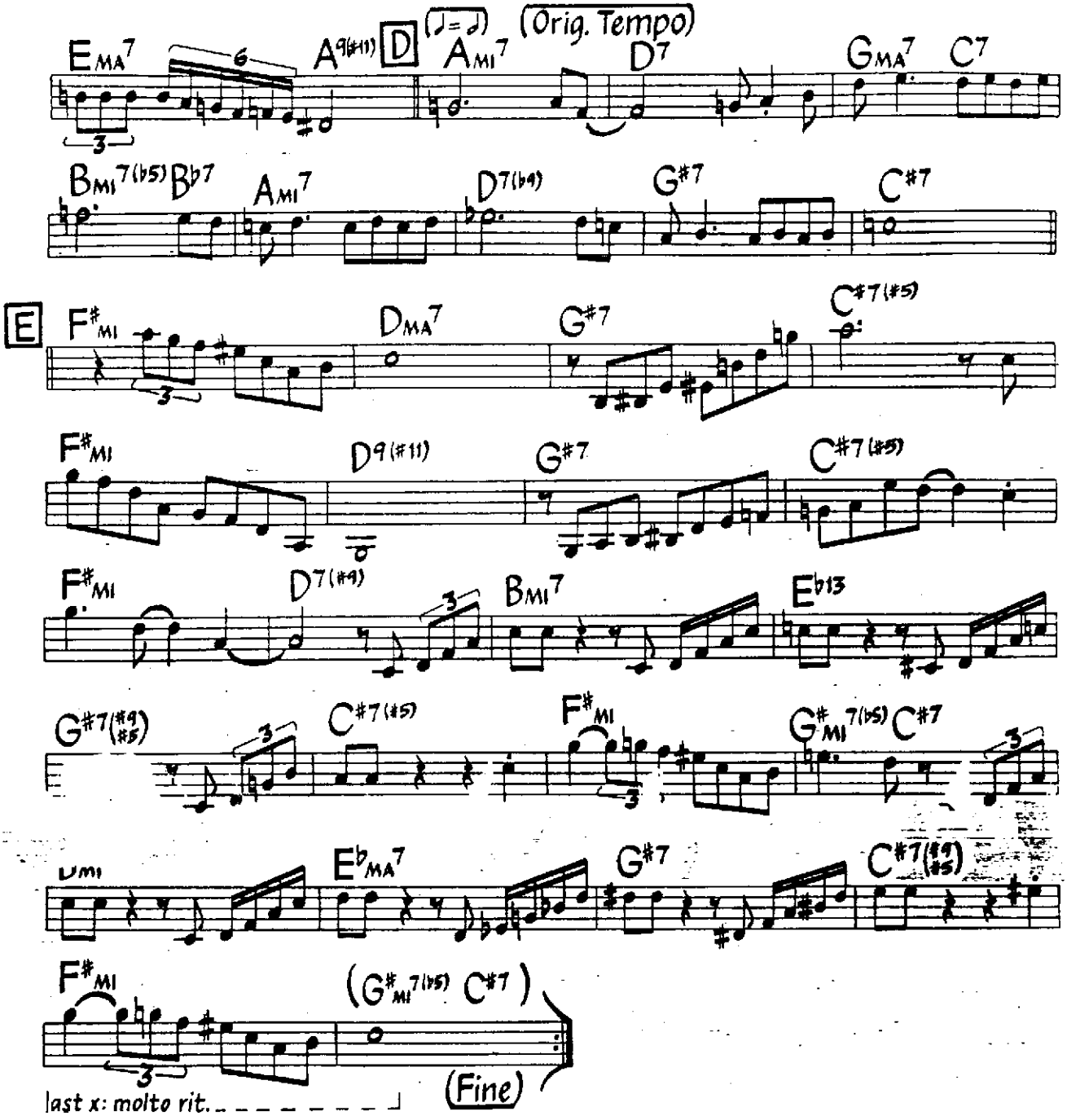
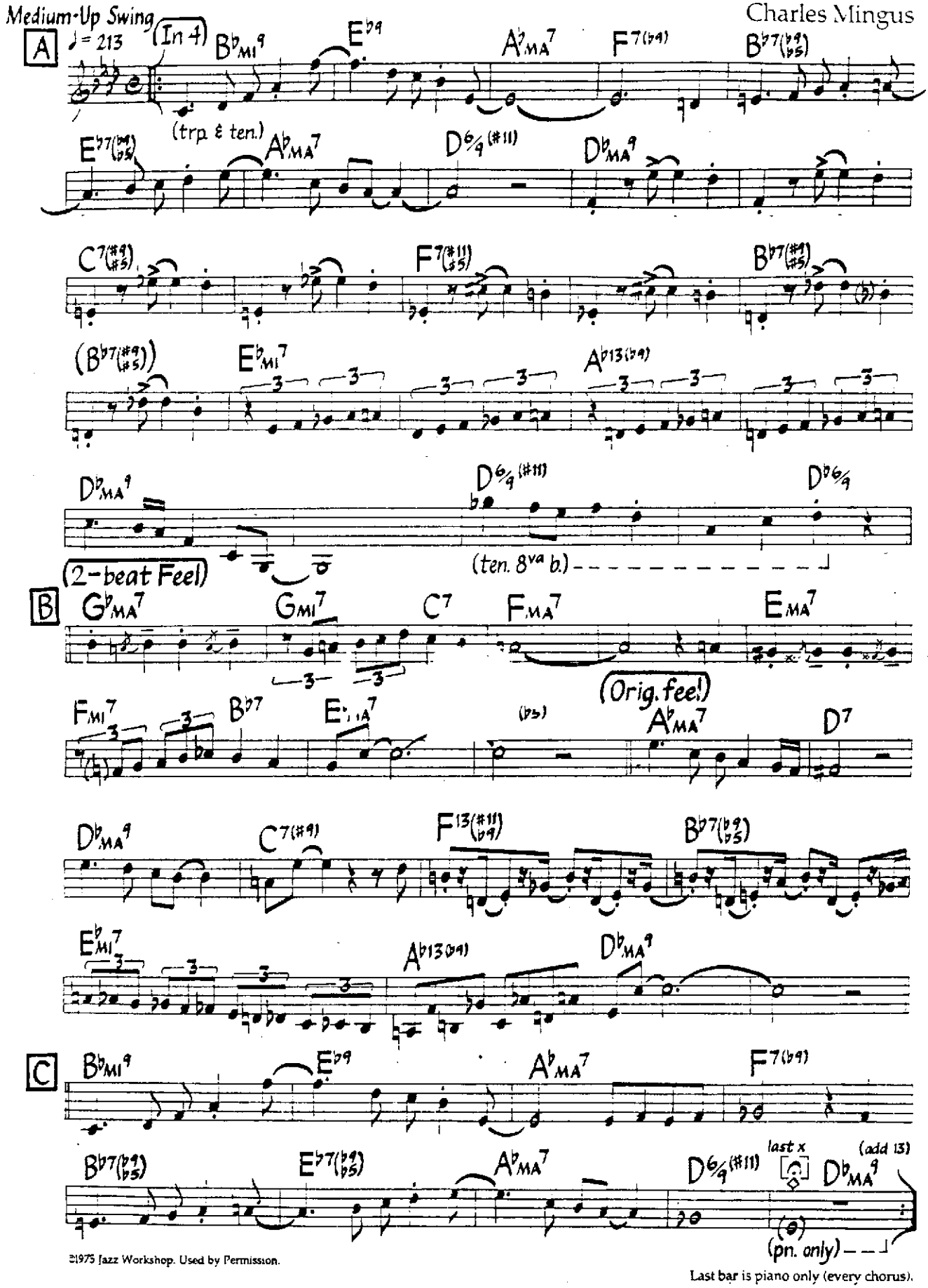

D
(♩=♩)
(Orig. Tempo)
E
(Fine)
last x: molto rit.

Remember Rockefeller At Attica

Charles Mingus



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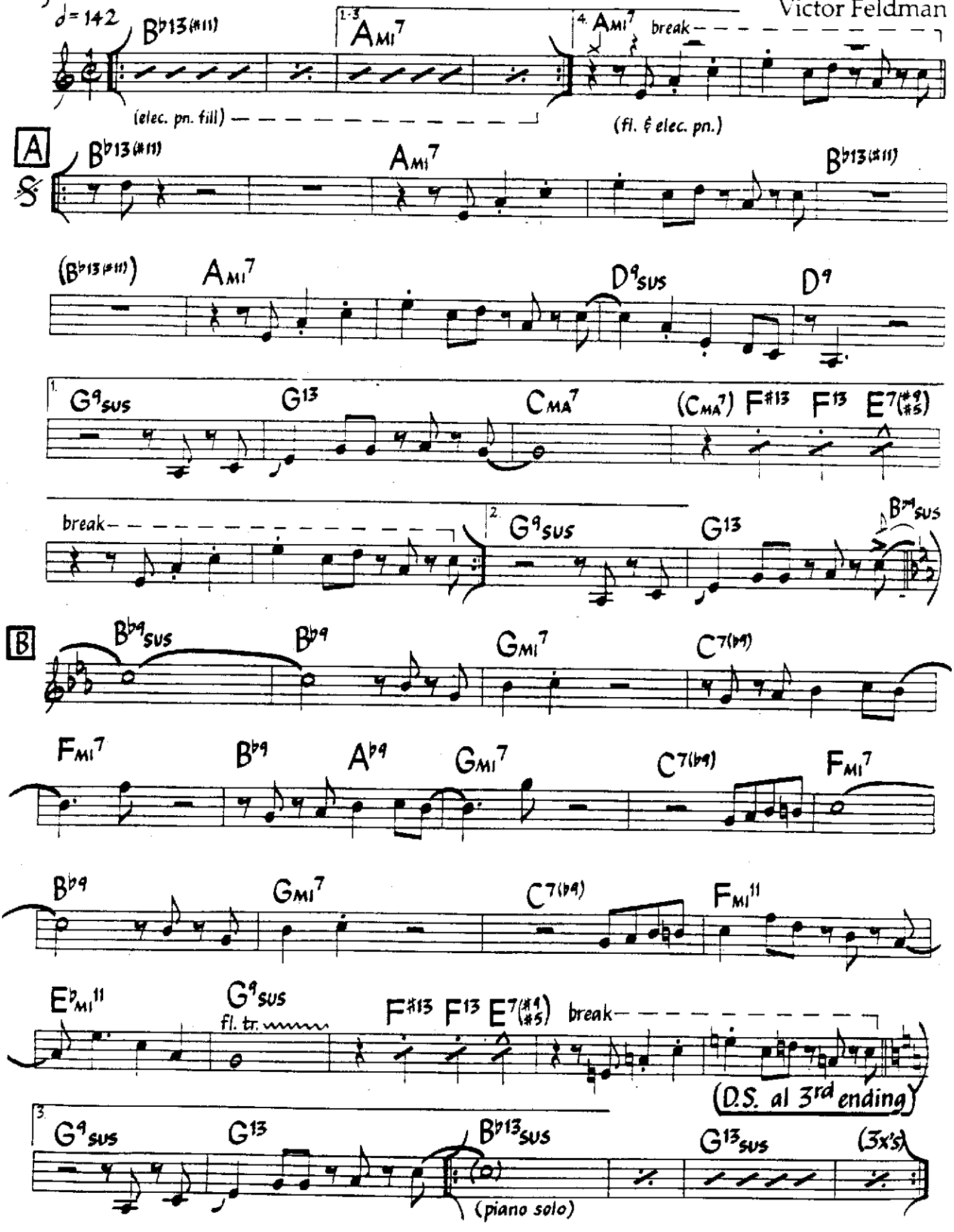
Last bar is piano only (every chorus).

Rio

Bright Samba

Victor Feldman



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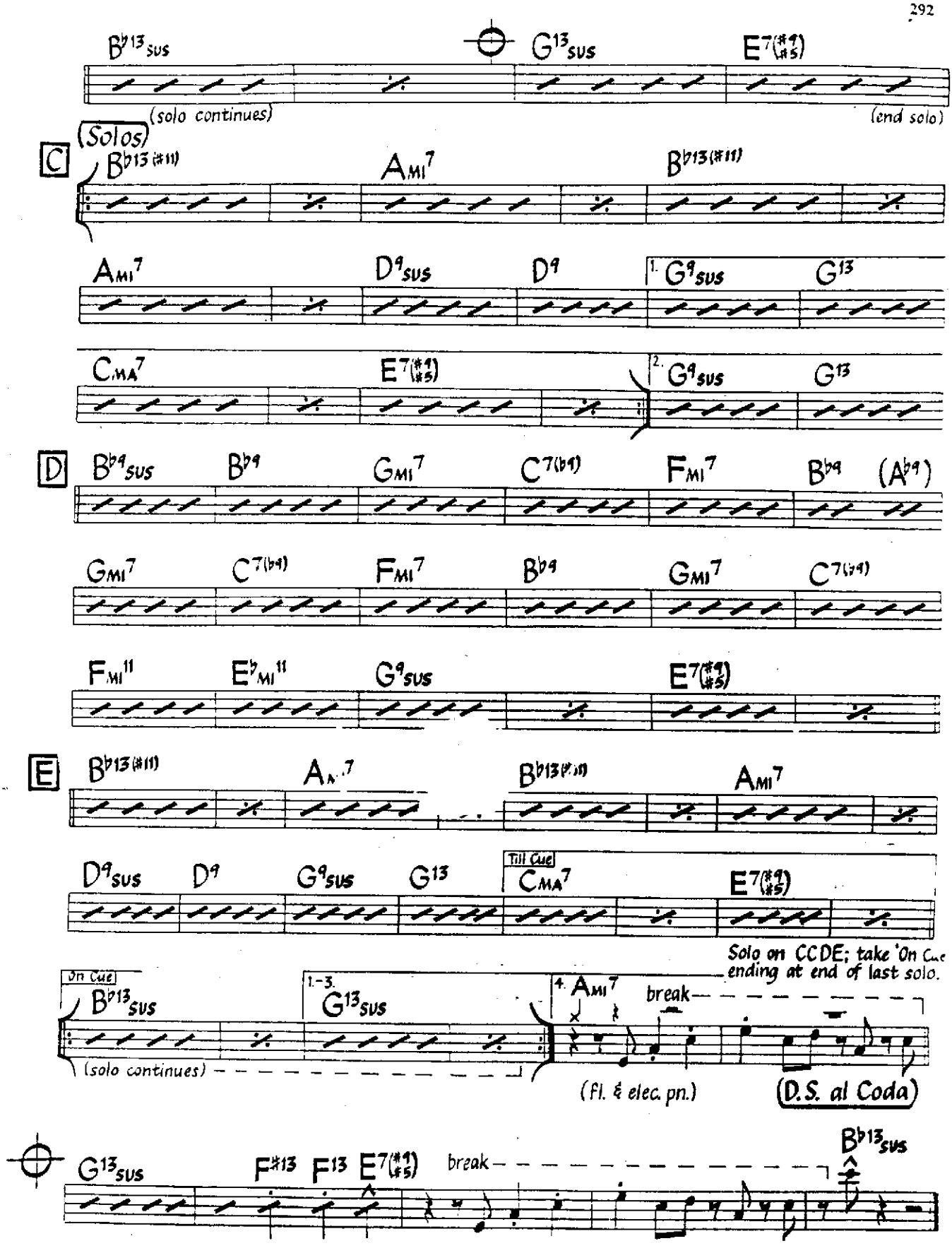
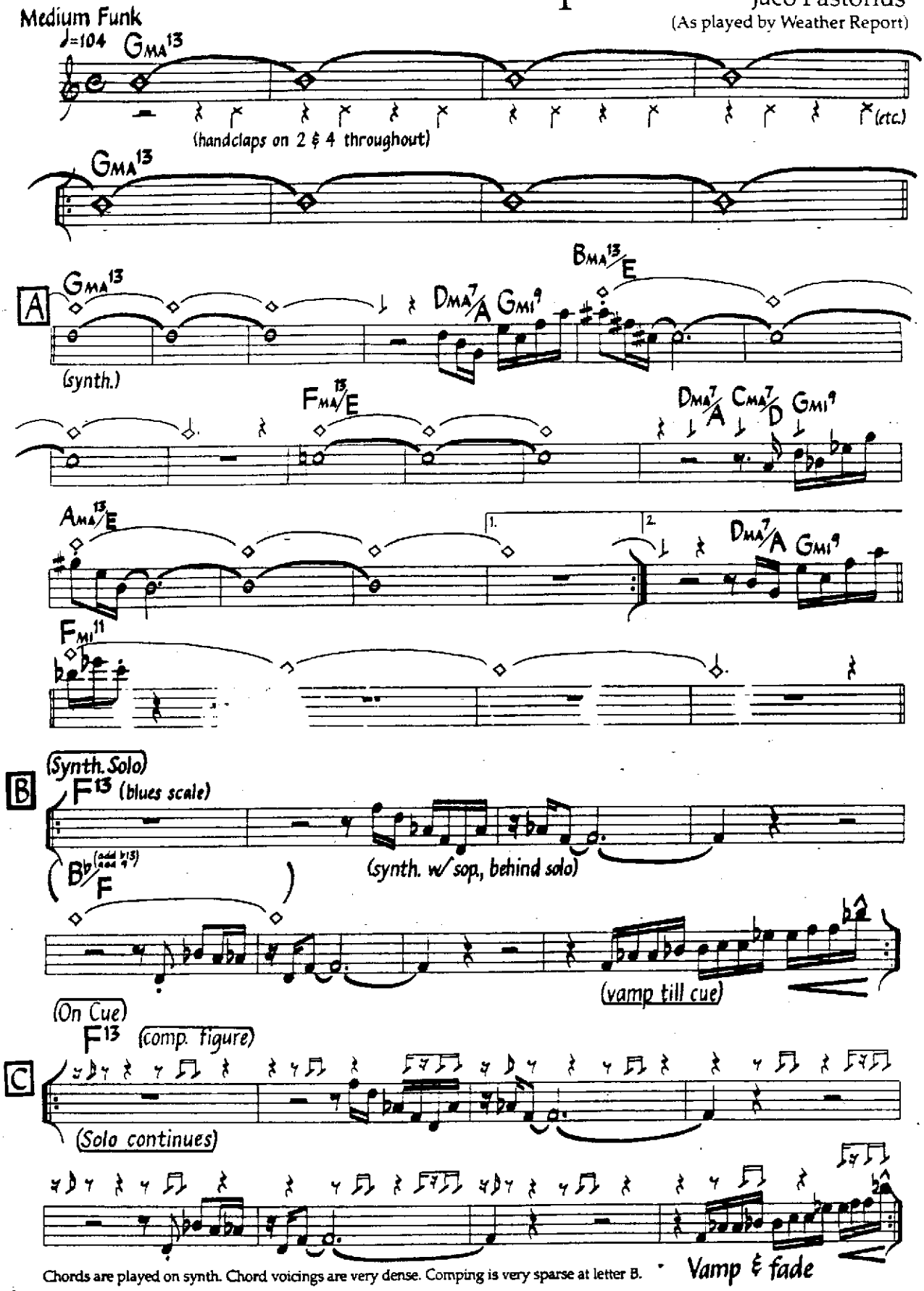

B♭13 SUS
G13 SUS
E7(♯9 ♯5)
(solo continues)
(end solo)
(Solos)
C
B♭13(♯11)
AMI7
B♭13(♯11)
AMI7
D9 SUS
D9
1. G9 SUS
G13
CMA7
E7(♯9 ♯5)
2. G9 SUS
G13
D
B♭9 SUS
B♭9
GMI7
C7(♭9)
FMI7
B♭9
(A♭9)
GMI7
C7(♭9)
FMI7
B♭9
GMI7
C7(♭9)
FMI11
E♭MI11
G9 SUS
E7(♯9 ♯5)
E
B♭13(♯11)
AMI7
B♭13(♯11)
AMI7
D9 SUS
D9
G9 SUS
G13
Till Cue
CMA7
E7(♯9 ♯5)
Solo on CCDE; take 'On Cue' ending at end of last solo.
On Cue
B♭13 SUS
(solo continues)
1.-3.
G13 SUS
4. AMI7
break
(Fl. & elec. pn.)
D.S. al Coda
G13 SUS
F♯13
F13
E7(♯9 ♯5)
break
B♭13 SUS

River People

Jaco Pastorius
(As played by Weather Report)



Chords are played on synth. Chord voicings are very dense. Comping is very sparse at letter B.

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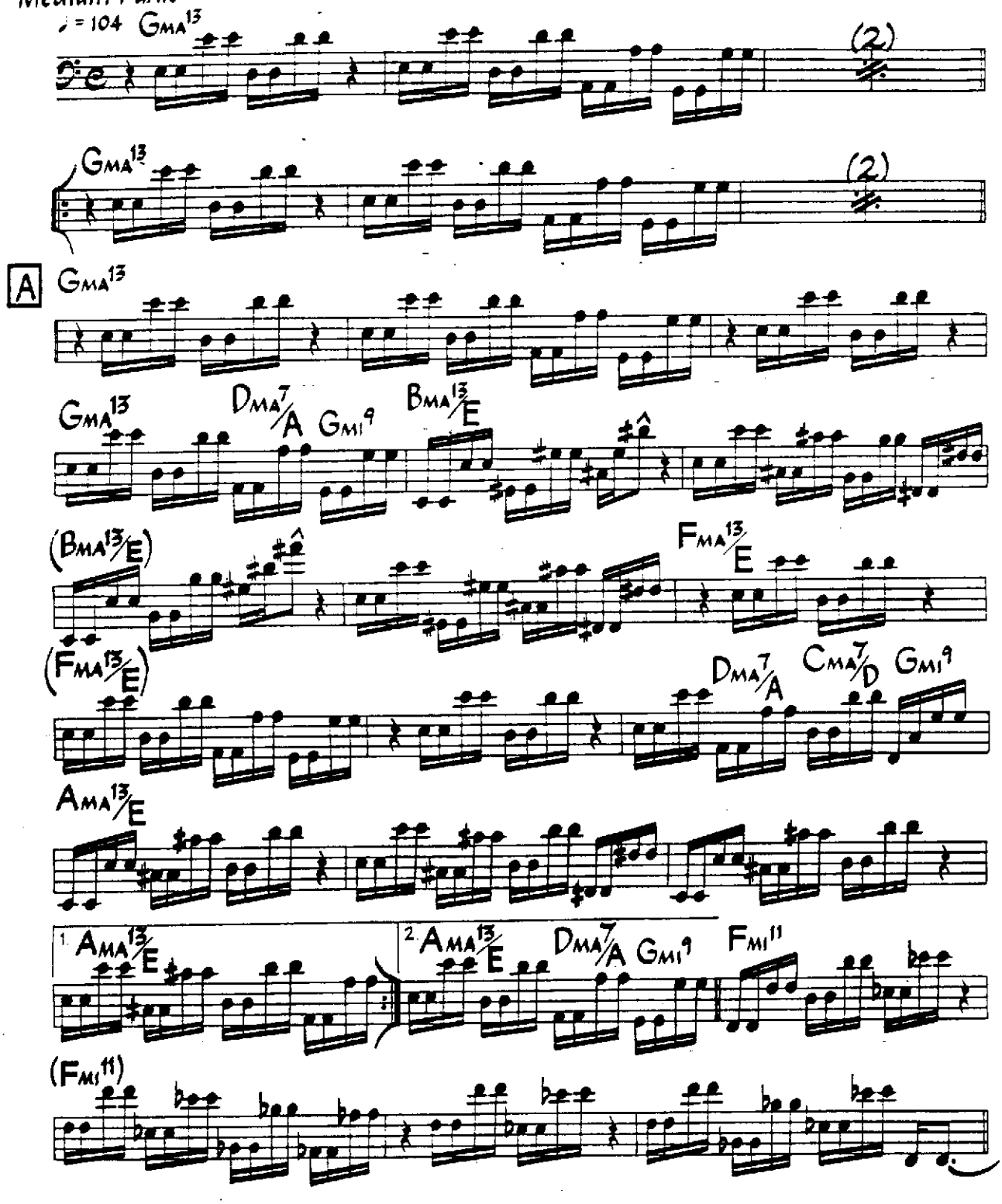
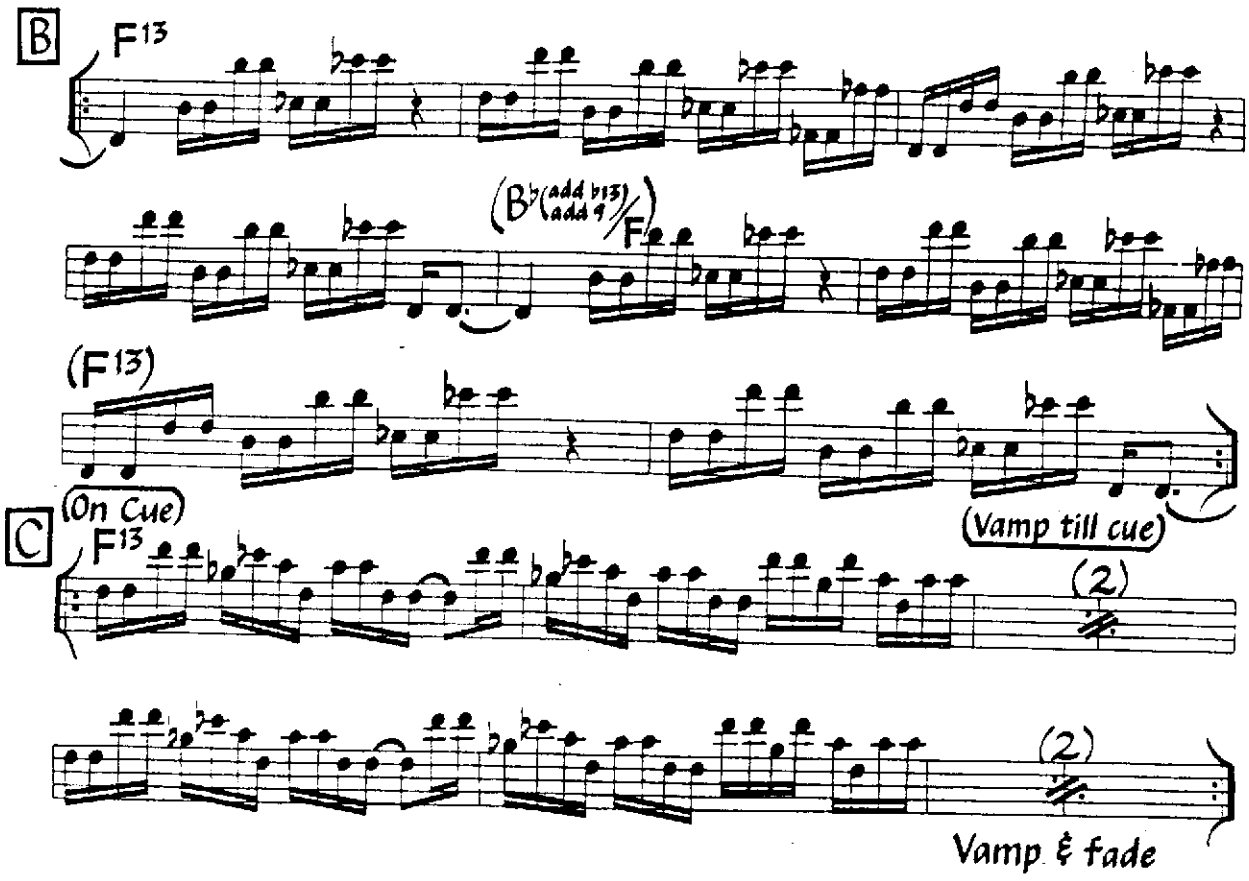
River People (Bass)

Medium Funk

♩ = 104

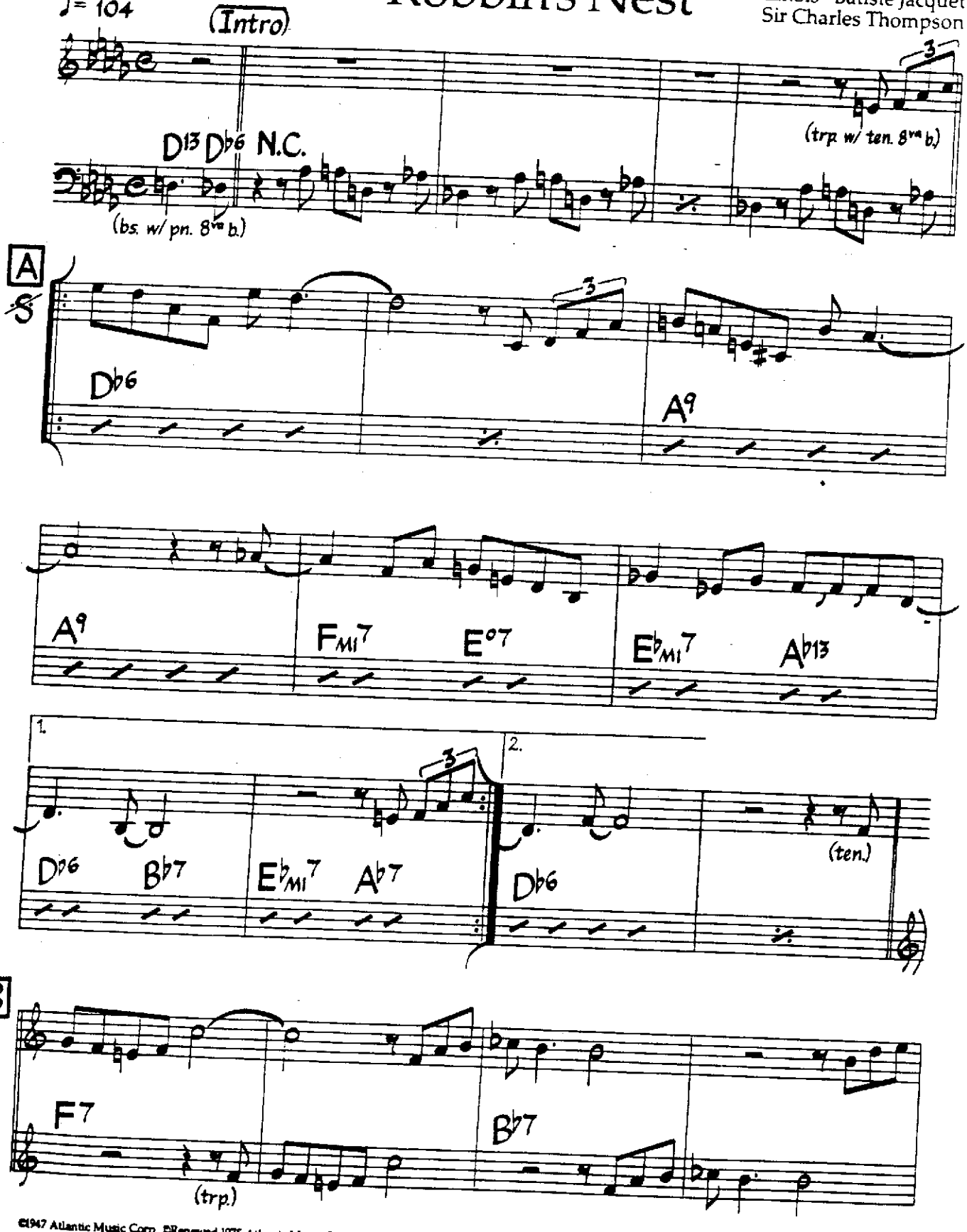



B
F13
(B♭(add ♭13)/(add 9)/F)
(F13)
(On Cue)
(Vamp till cue)
C
F13
(2)
(2)
Vamp & fade

Robbin's Nest

"Illinois" Batiste Jacquet
Sir Charles Thompson

Med. Swing
♩= 104



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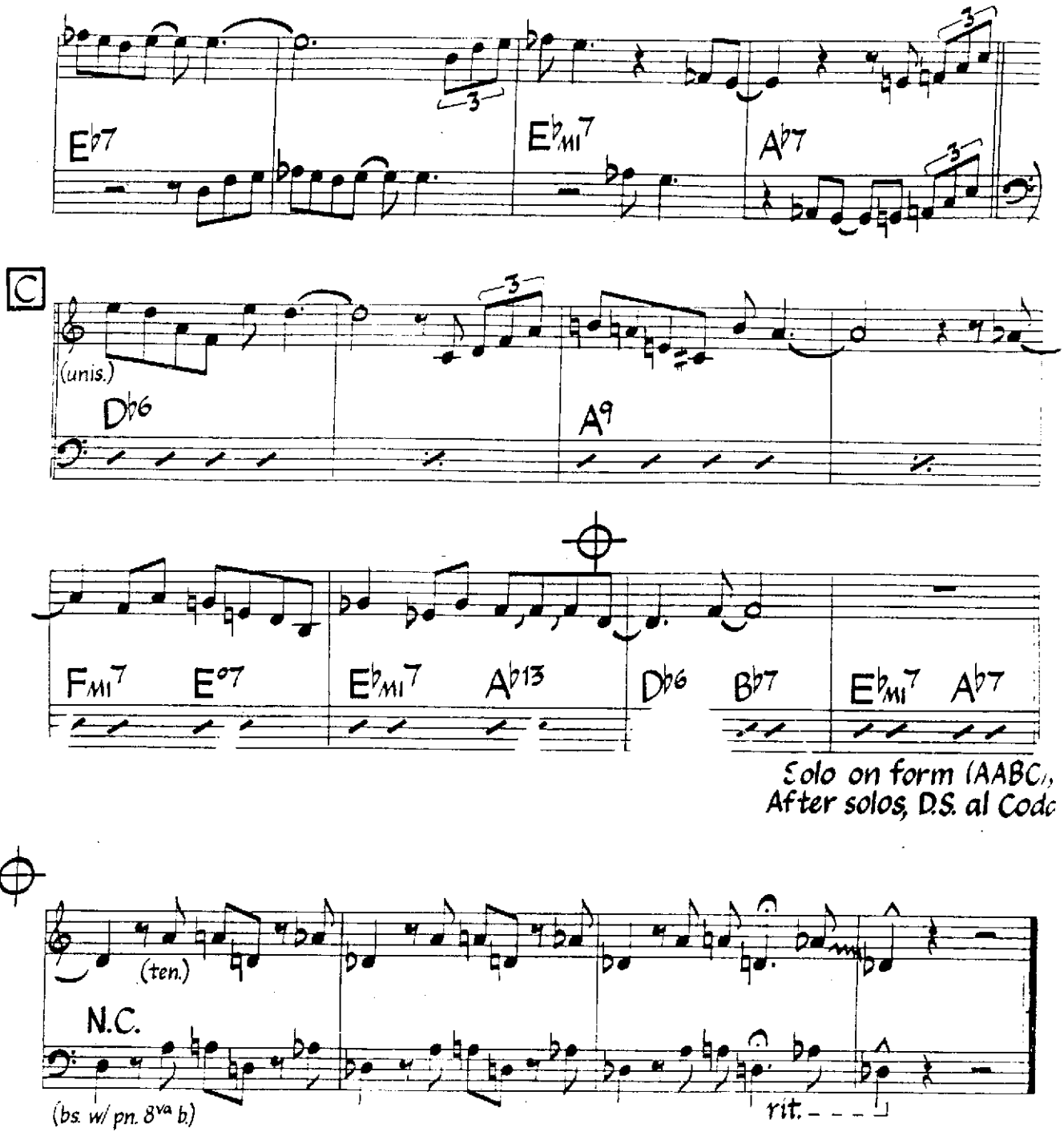
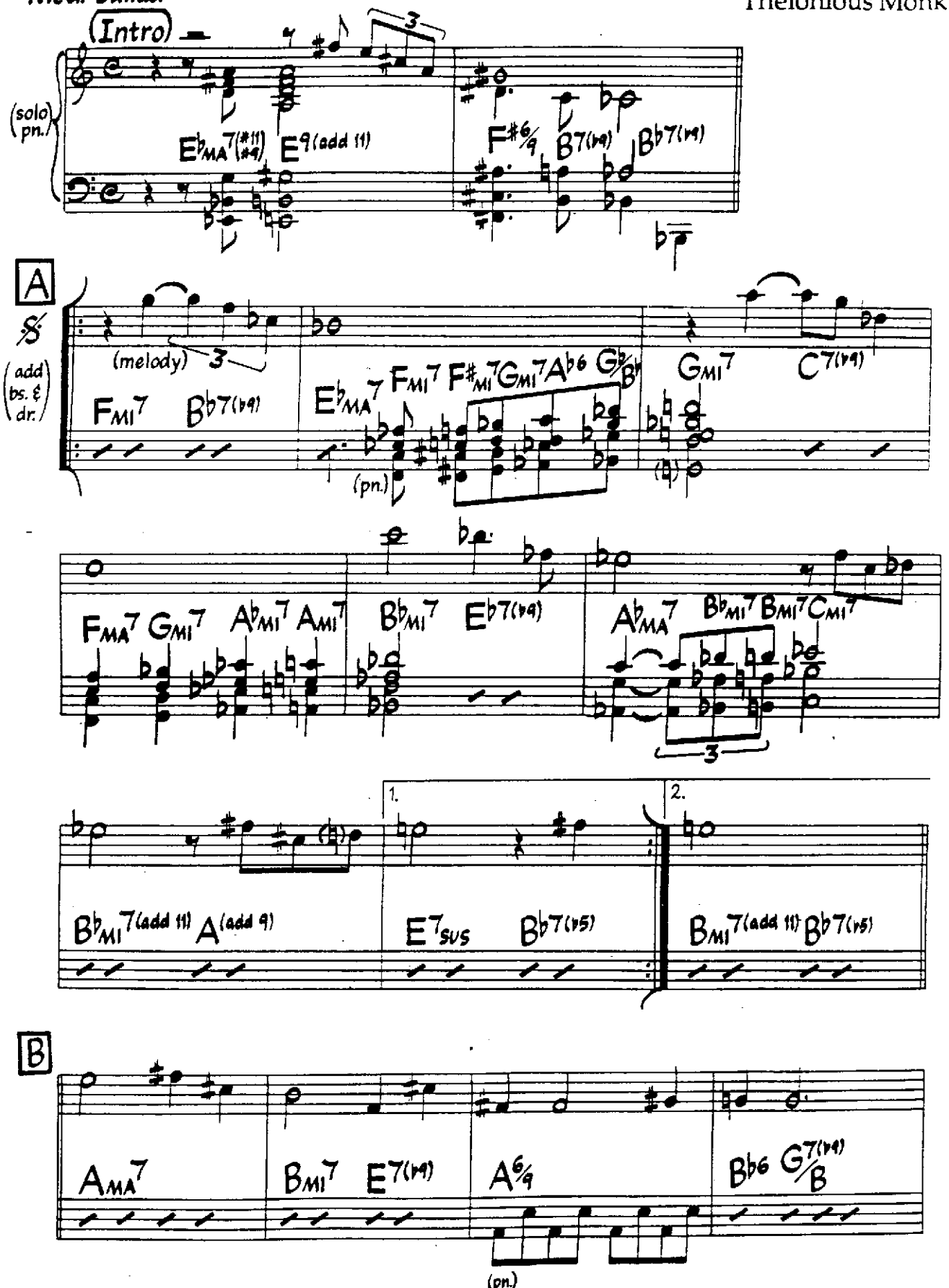


Tenor sounds one octave lower than written throughout.

Ruby, My Dear

Med. Ballad

Thelonious Monk



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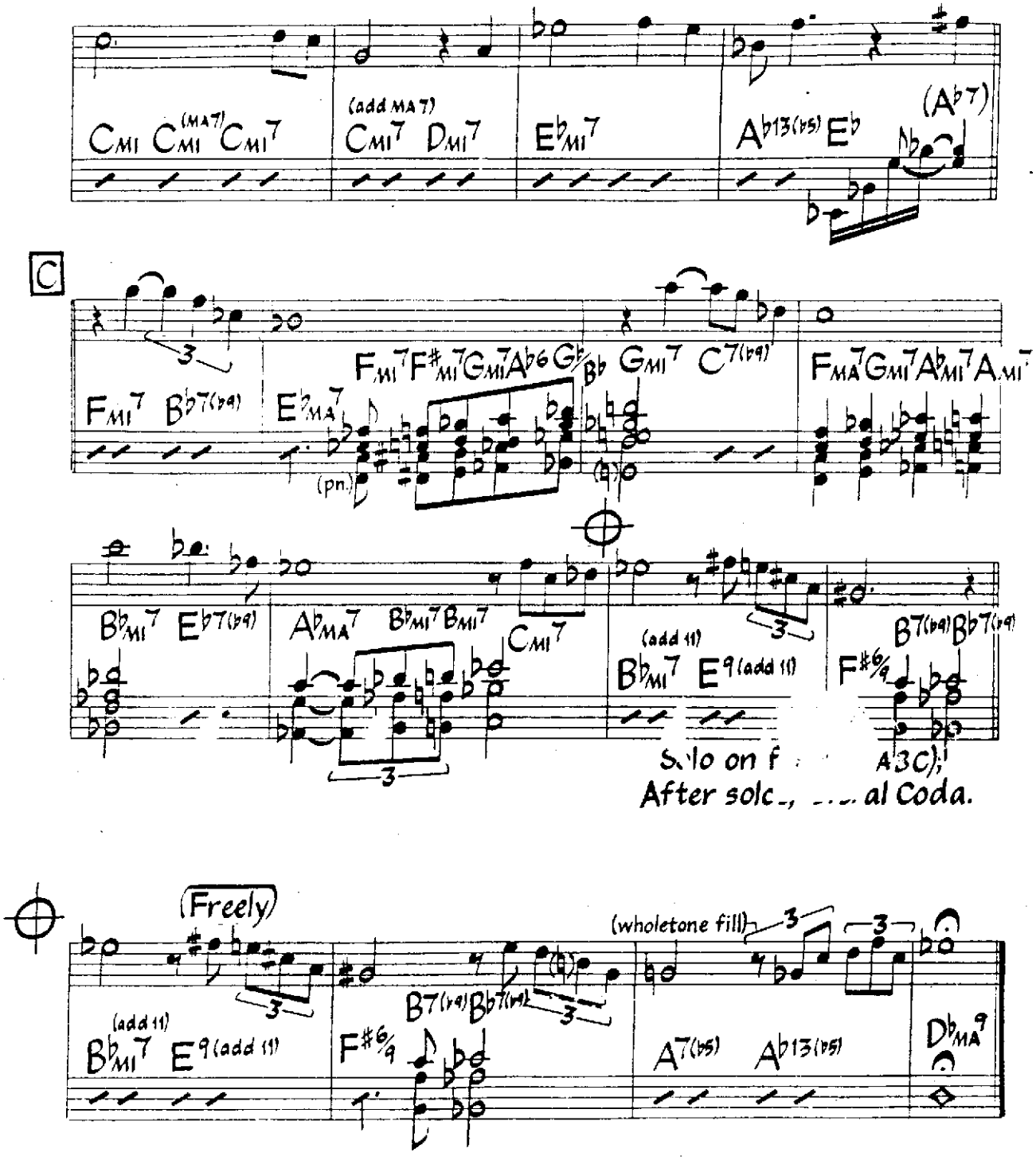


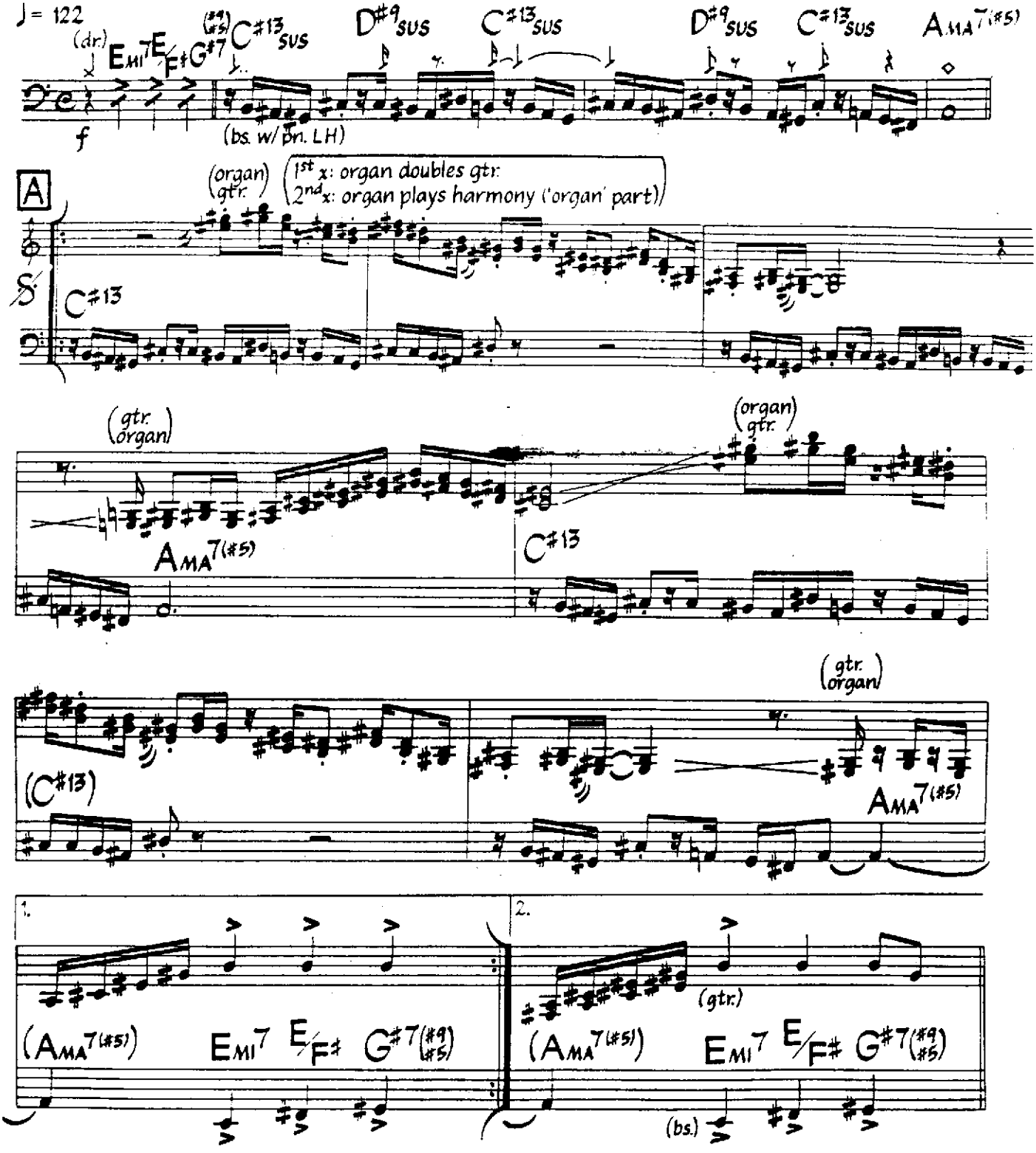
Melody is played with straight eighths.

Rush Hour

Russell Ferrante
Robben Ford
(As played by The Yellowjackets)

Med.-Up Funk

♩ = 122



Chords are more sustained at letter B.

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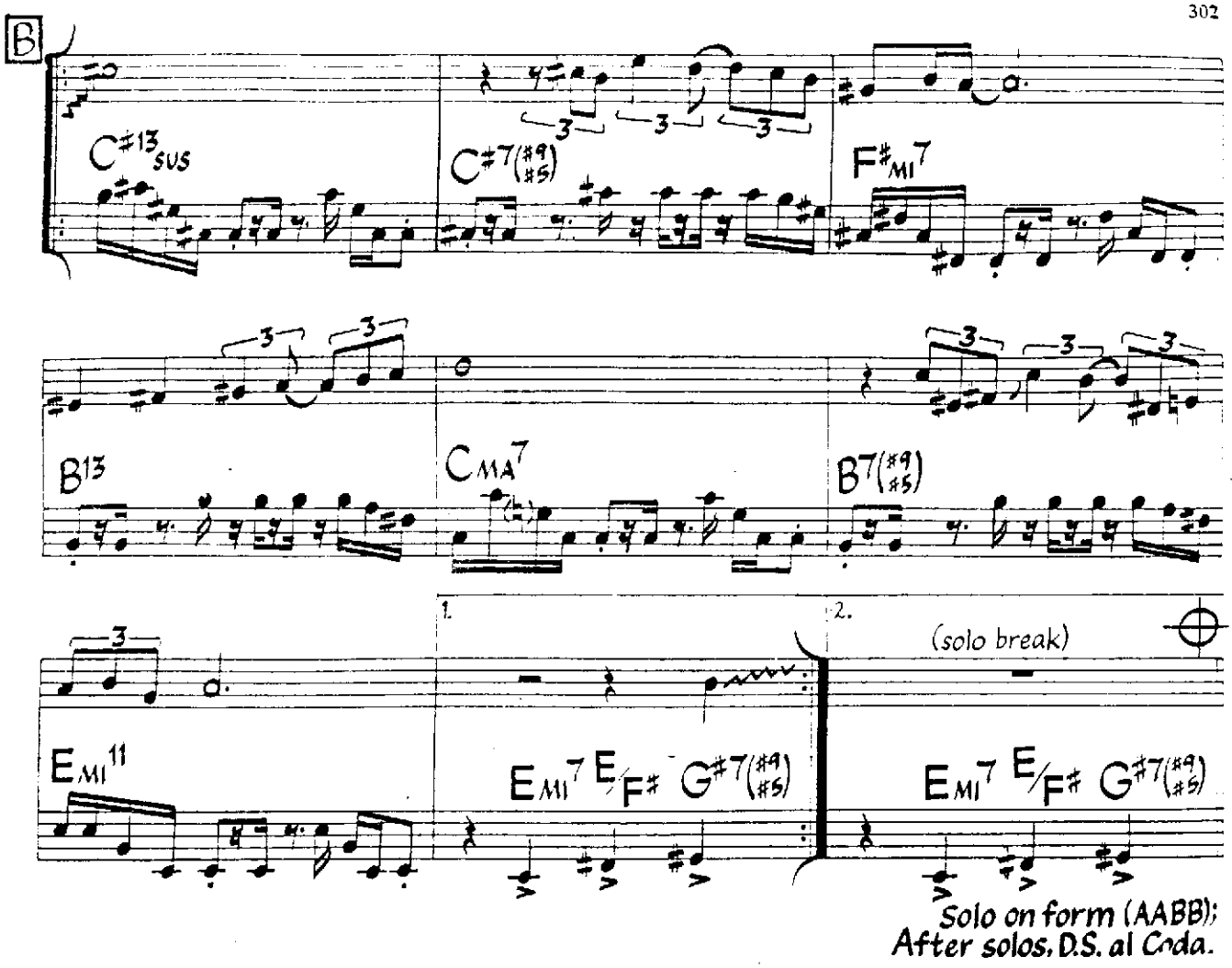
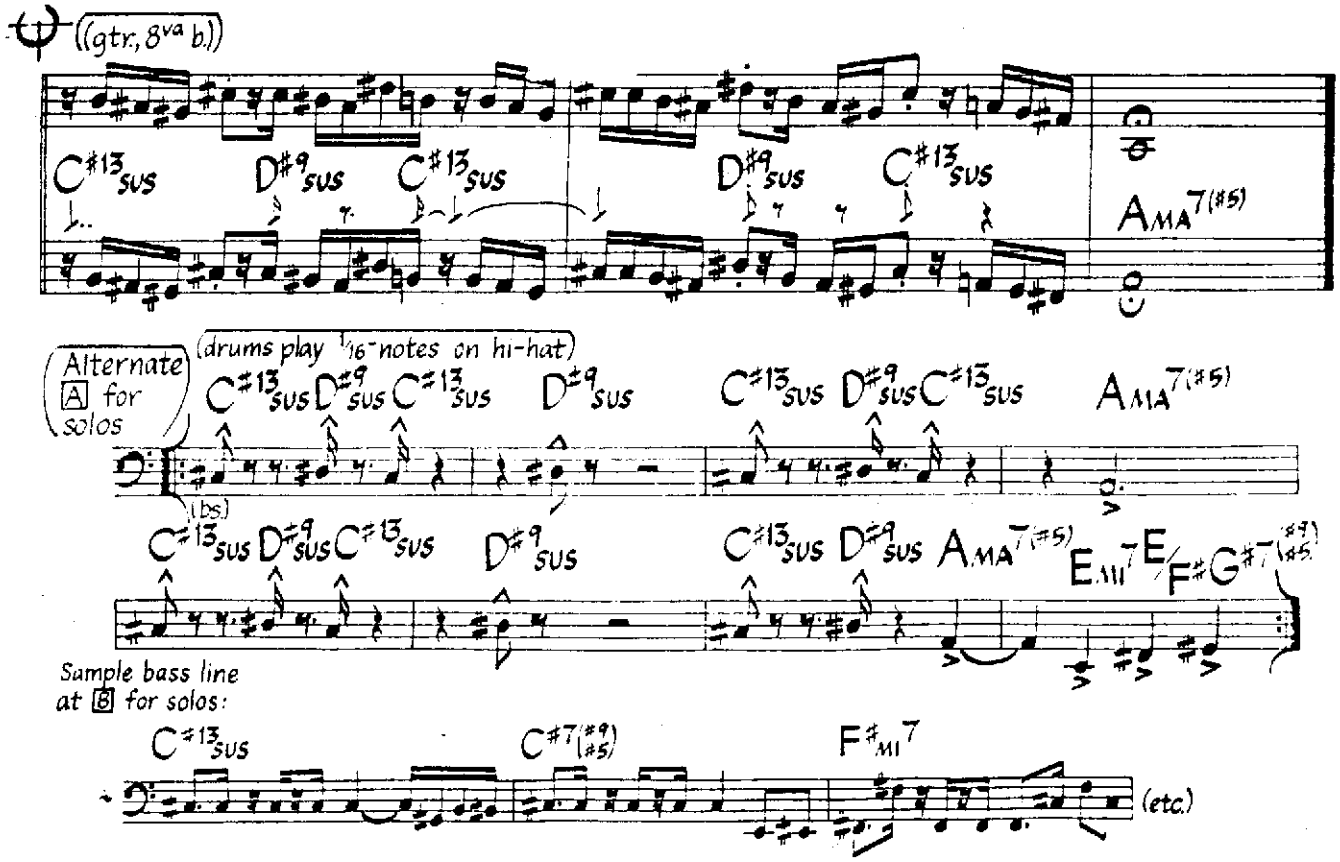
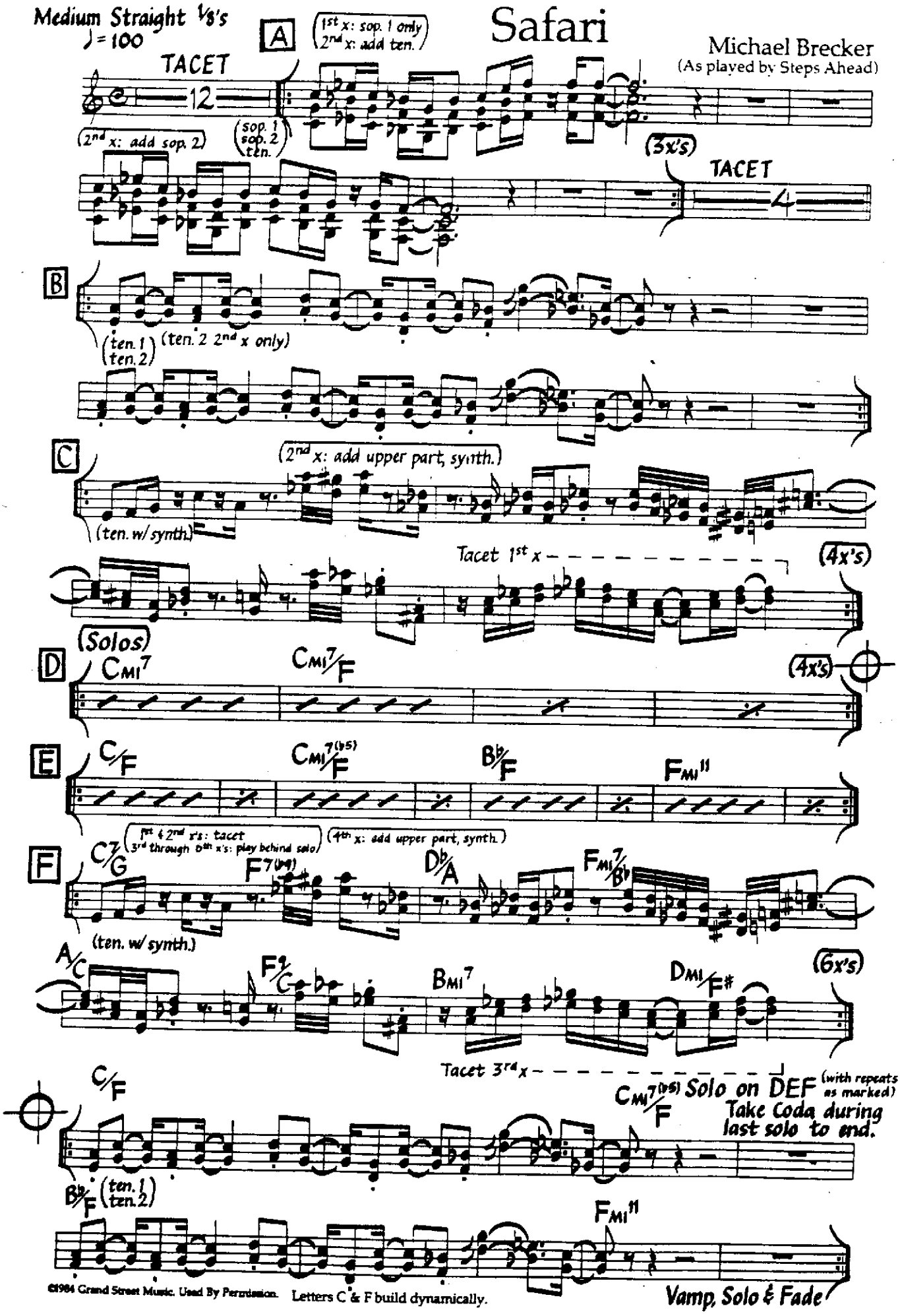

B
C#13sus
C#7(#9 #5)
F#mi7
B13
CMA7
B7(#9 #5)
1.
2.
(solo break)
Emi11
Emi7 E/F# G#7(#9 #5)
Emi7 E/F# G#7(#9 #5)
Solo on form (AABB);
After solos, D.S. al Coda.


((gtr. 8va b.))
C#13sus D#9sus C#13sus
D#9sus C#13sus
AMA7(#5)
Alternate A for solos
(drums play 1/16-notes on hi-hat)
C#13sus D#9sus C#13sus D#9sus
C#13sus D#9sus C#13sus AMA7(#5)
(bs.)
C#13sus D#9sus C#13sus D#9sus
C#13sus D#9sus AMA7(#5) Emi7 E/F# G#7(#9 #5)
Sample bass line at B for solos:
C#13sus
C#7(#9 #5)
F#mi7
(etc.)

Safari

Michael Brecker
(As played by Steps Ahead)

Medium Straight 8's
♪ = 100



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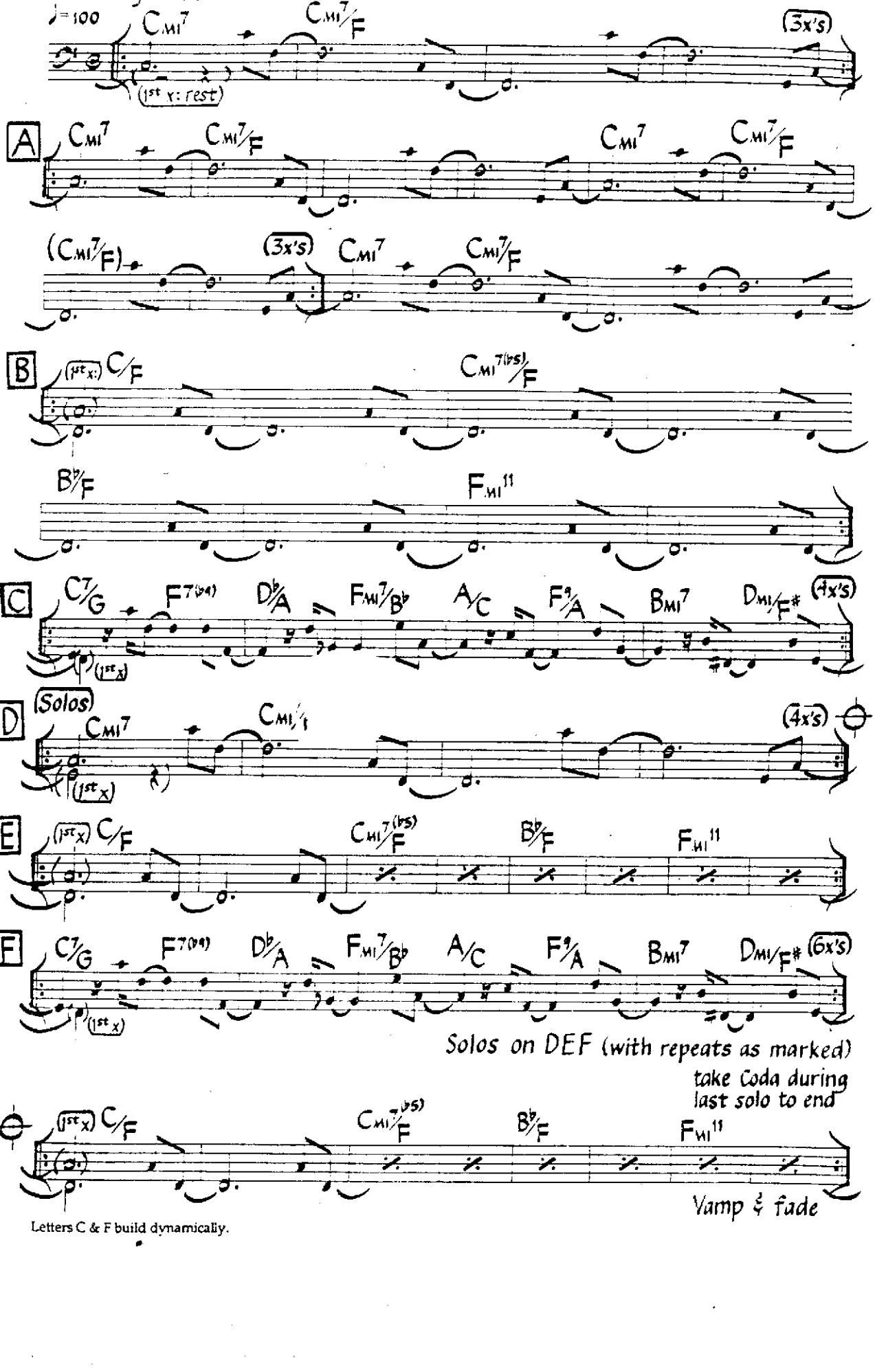
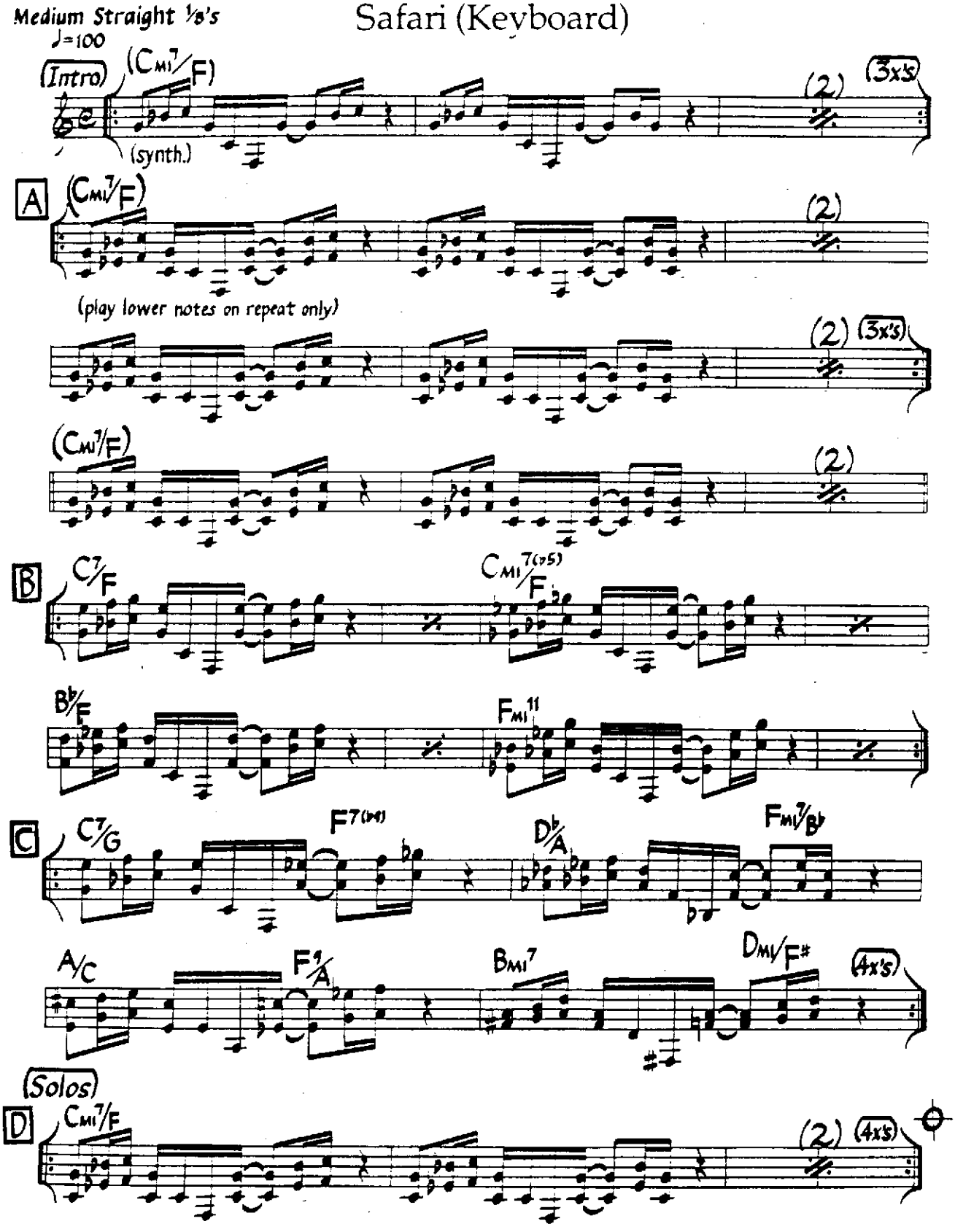
Letters C & F build dynamically.

Safari (Bass)

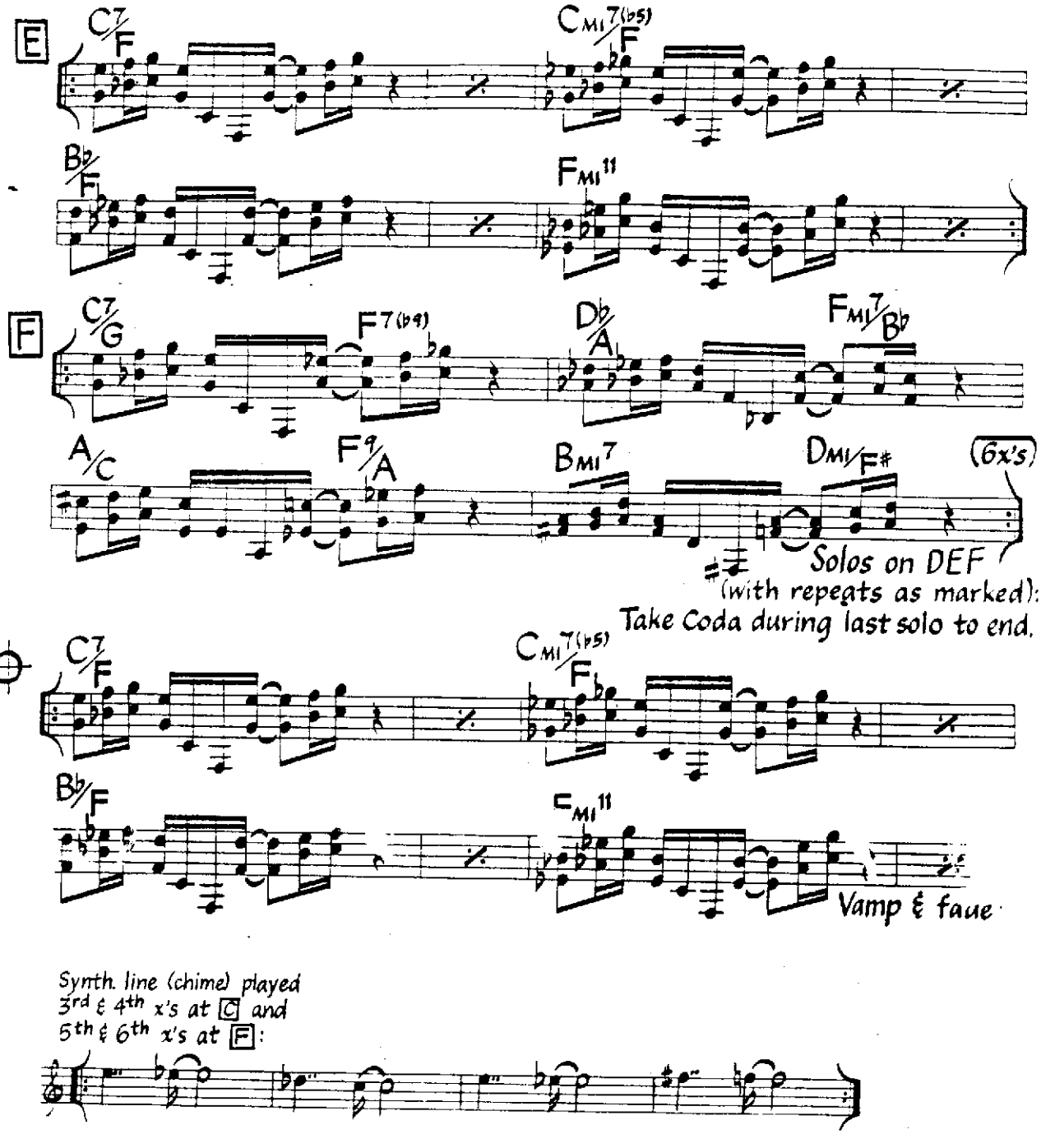


Letters C & F build dynamically.

Safari (Keyboard)



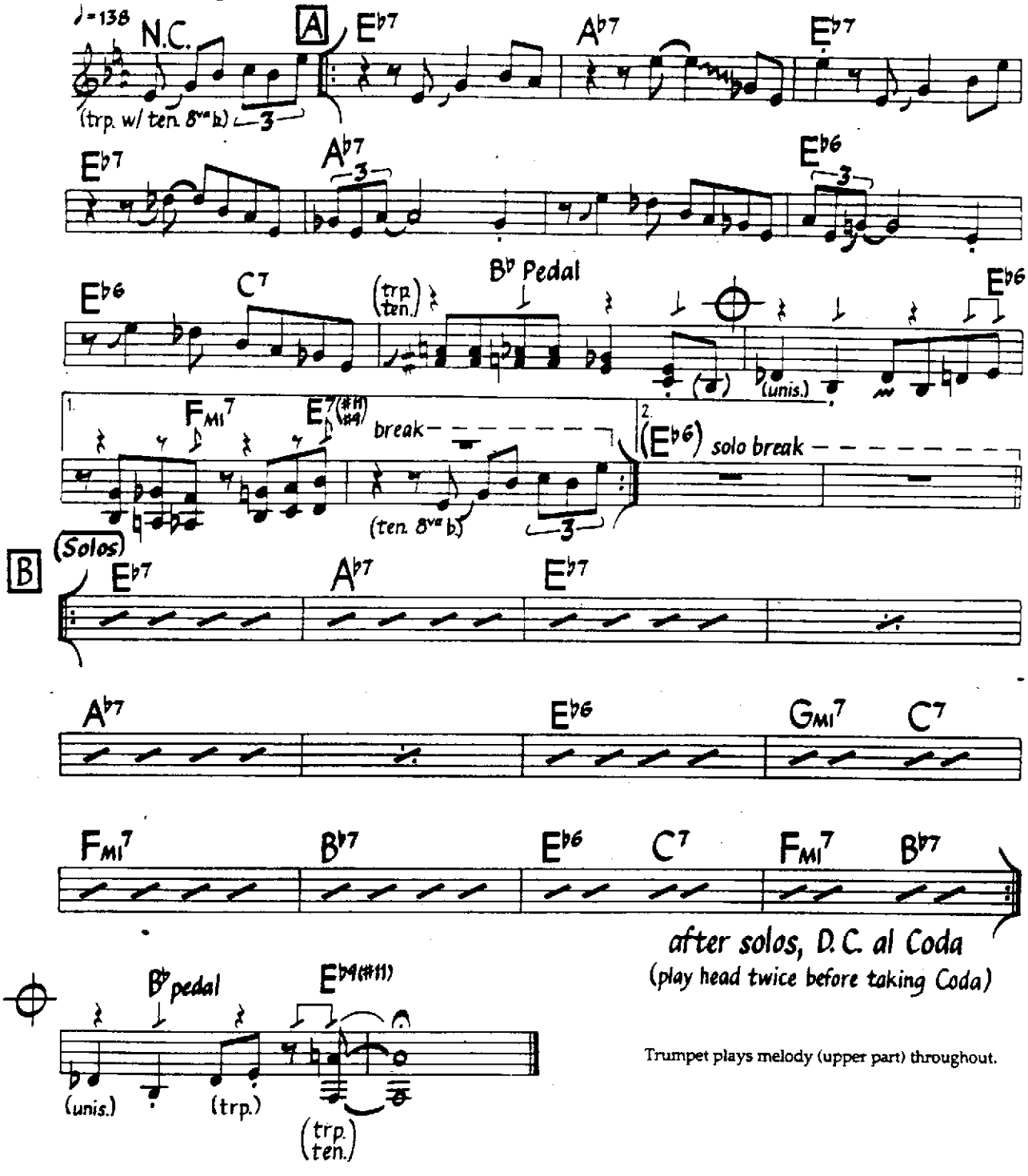
Letters C and F build dynamically.


E
C7/F
CMI7(b5)/F
Bb/F
FMI11
F
C7/G
F7(b9)
Db/Ab
FMI7/Bb
A/C
F9/A
BMI7
DMI/F#
(6x's)
Solos on DEF
(with repeats as marked):
Take Coda during last solo to end.
C7/F
CMI7(b5)/F
Bb/F
CMI11
Vamp & fade
Synth. line (chime) played
3rd & 4th x's at C and
5th & 6th x's at F:

Sandu

Medium Swing

Clifford Brown



Trumpet plays melody (upper part) throughout.

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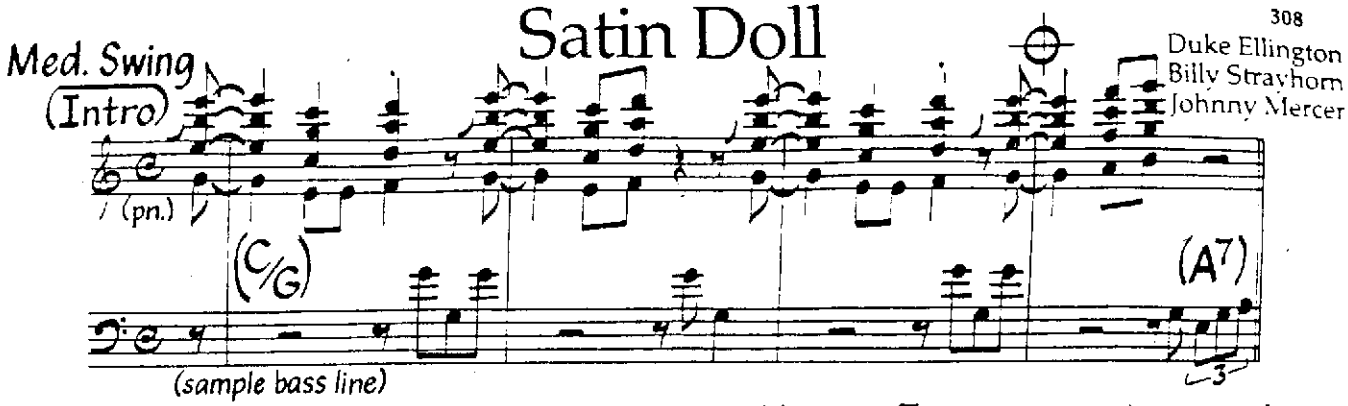
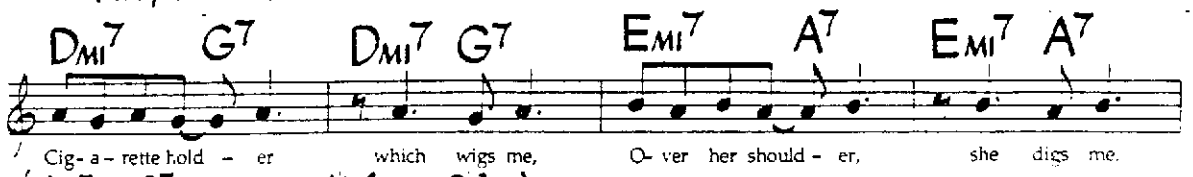
Satin Doll

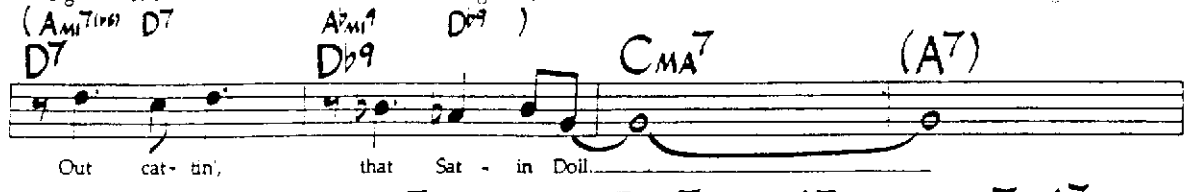
Duke Ellington
Billy Strayhorn
Johnny Mercer

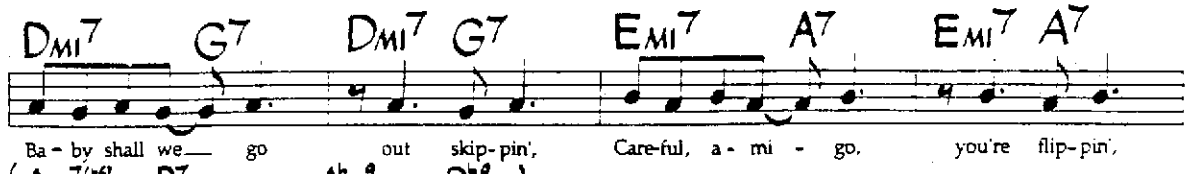
Med. Swing

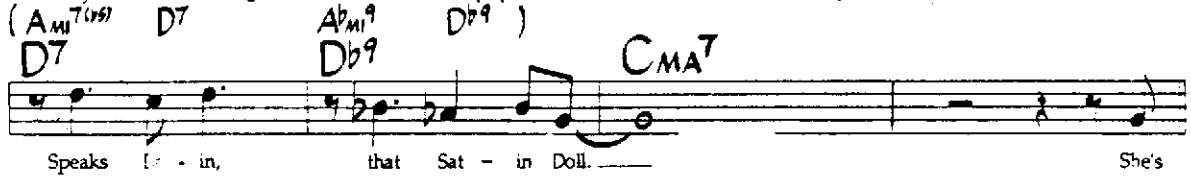


A

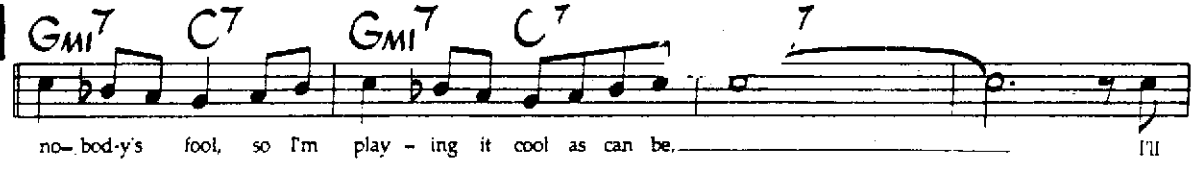


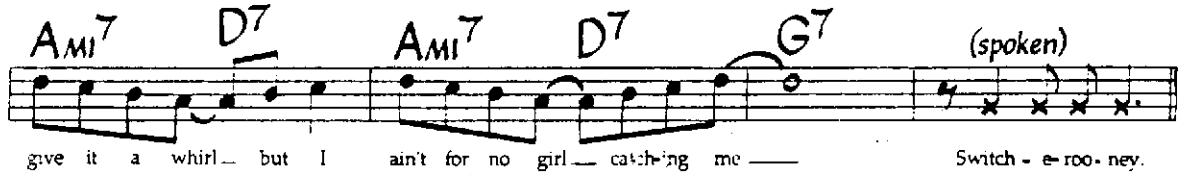




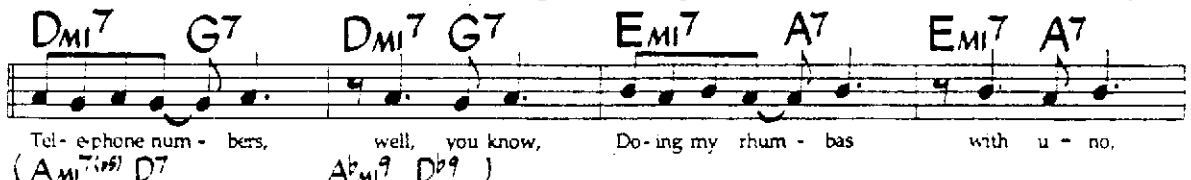


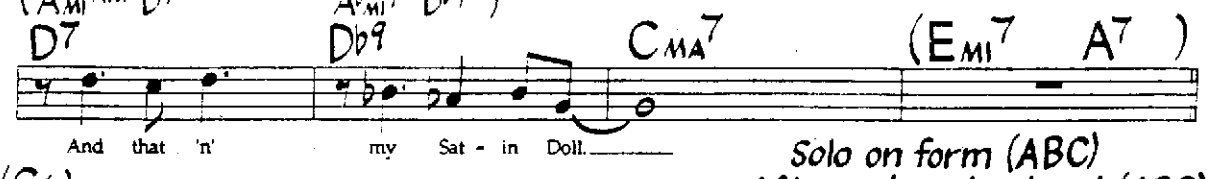
B



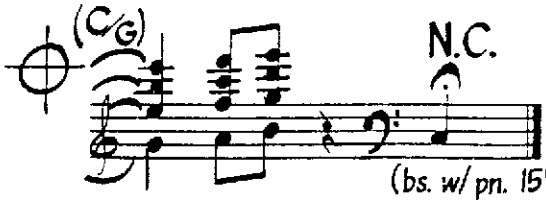


C





Solo on form (ABC)
After solos, play head (ABC)
then D.C. al Coda.



Ami7(b5) may be played as Ami7.
Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

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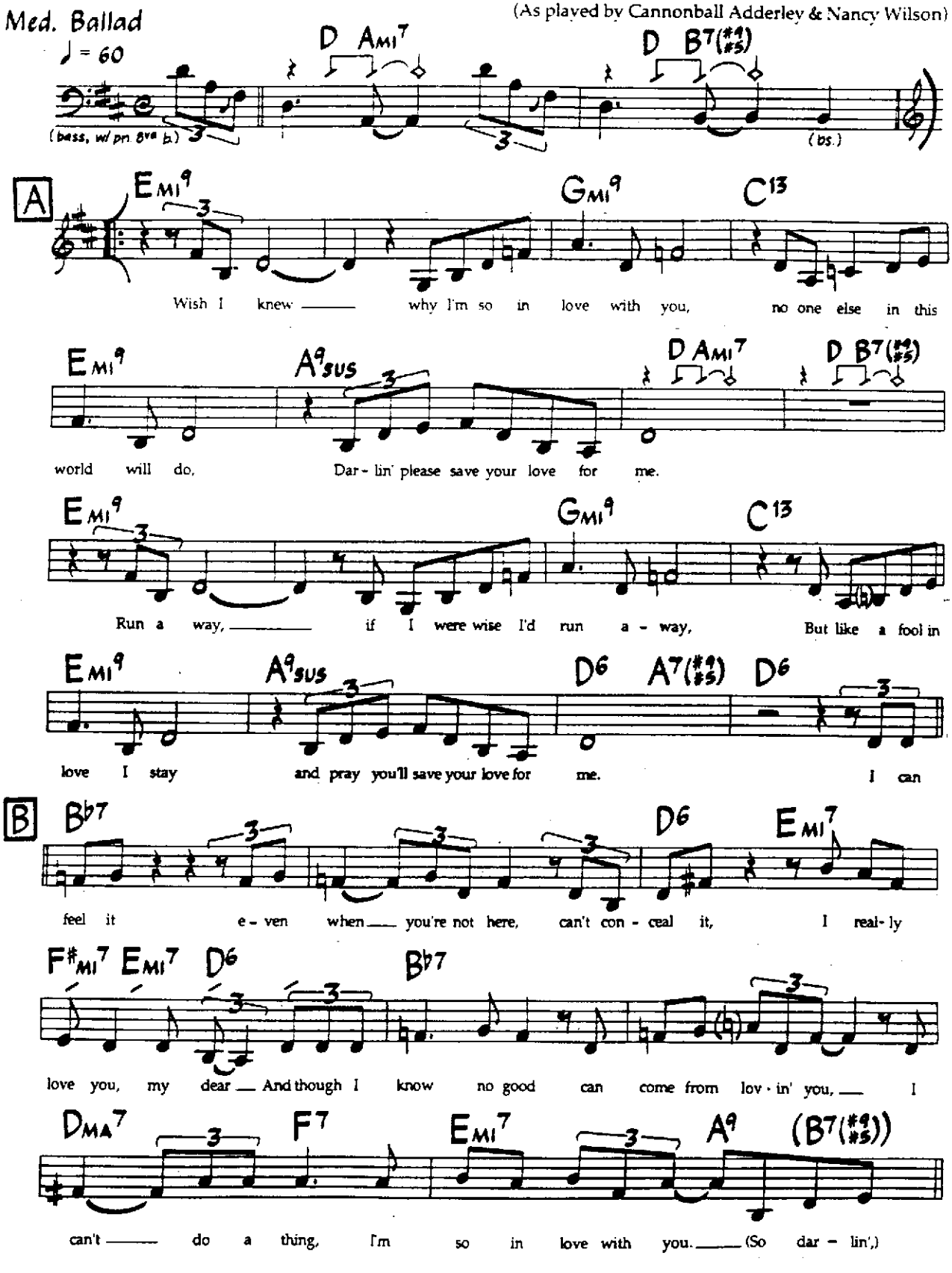
Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley & Nancy Wilson)



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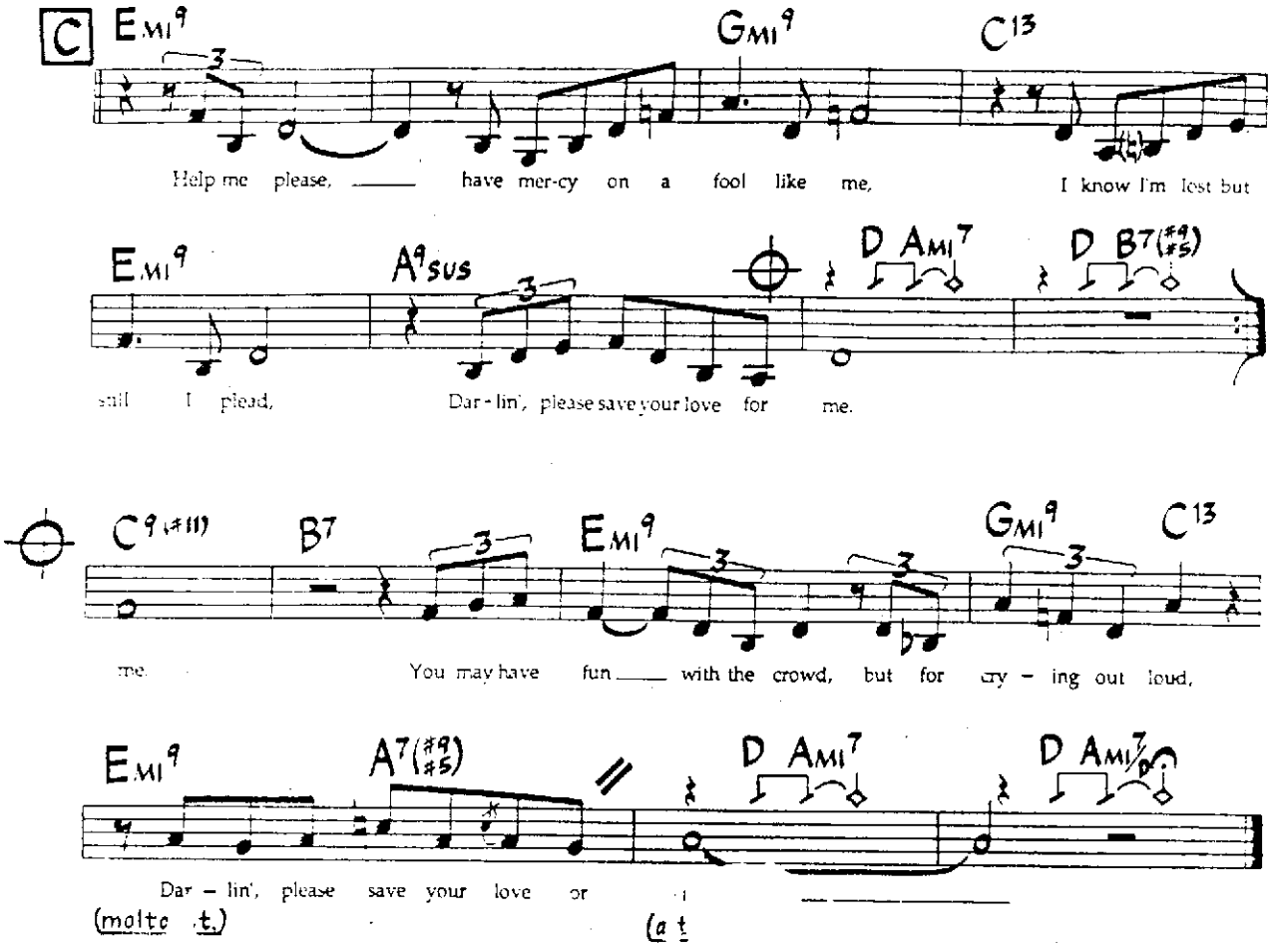
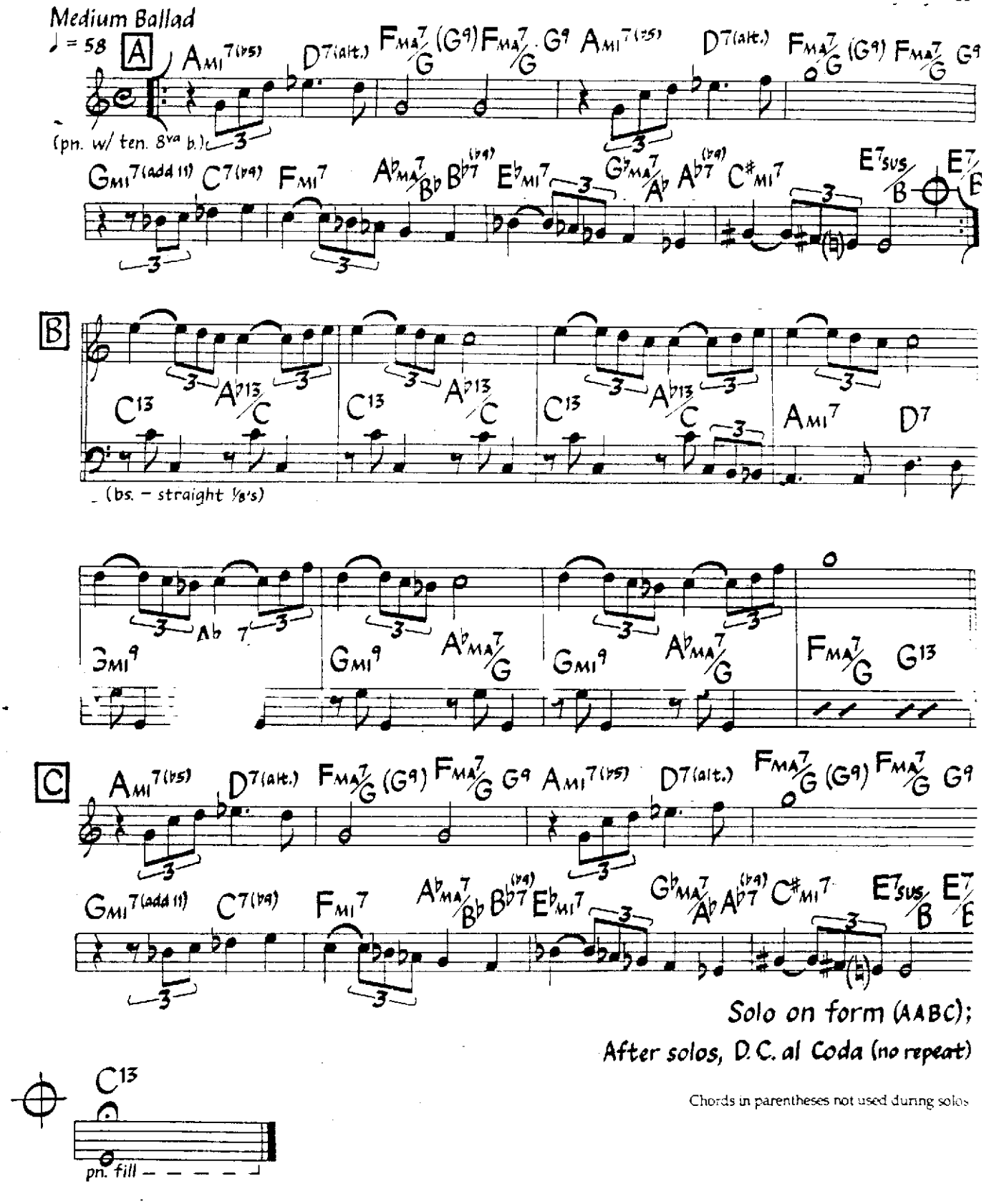


Recording is one chorus only (Coda taken first time). Melody as writte... straight eighths, but is freely interpreted.

Search For Peace

McCoy Tyner



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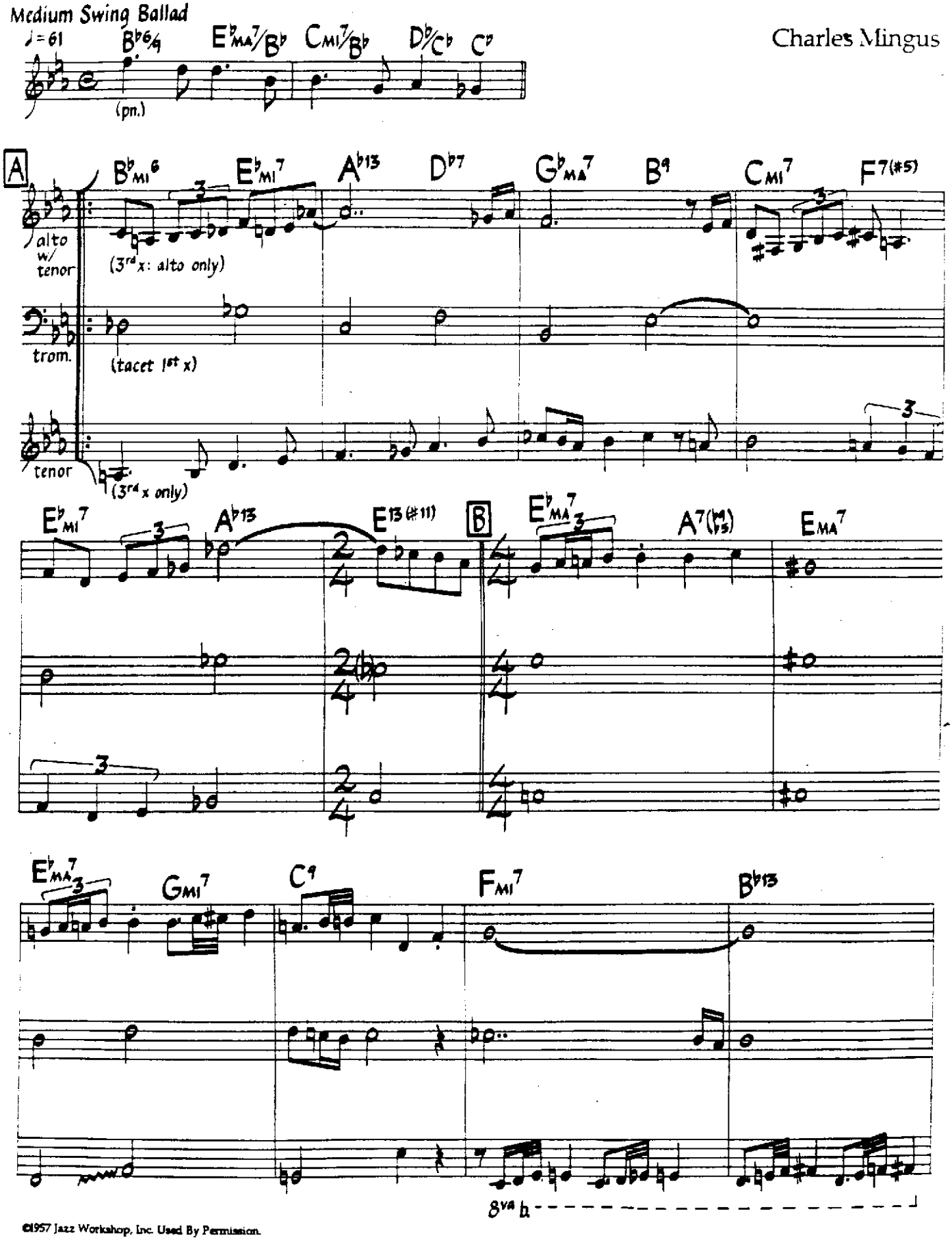
Self Portrait In Three Colors

Charles Mingus



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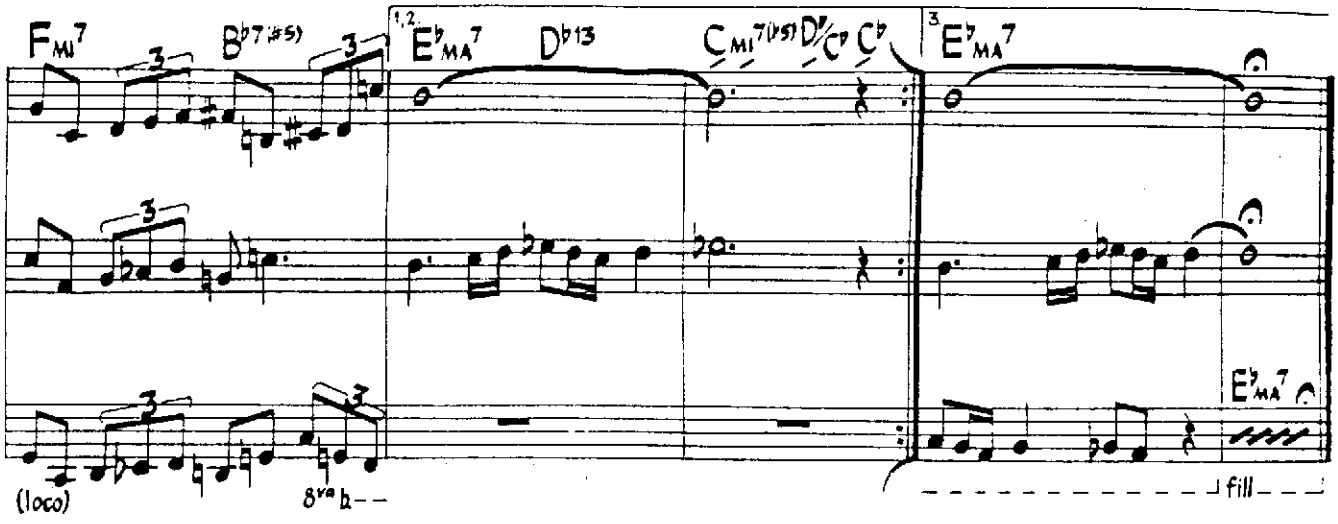
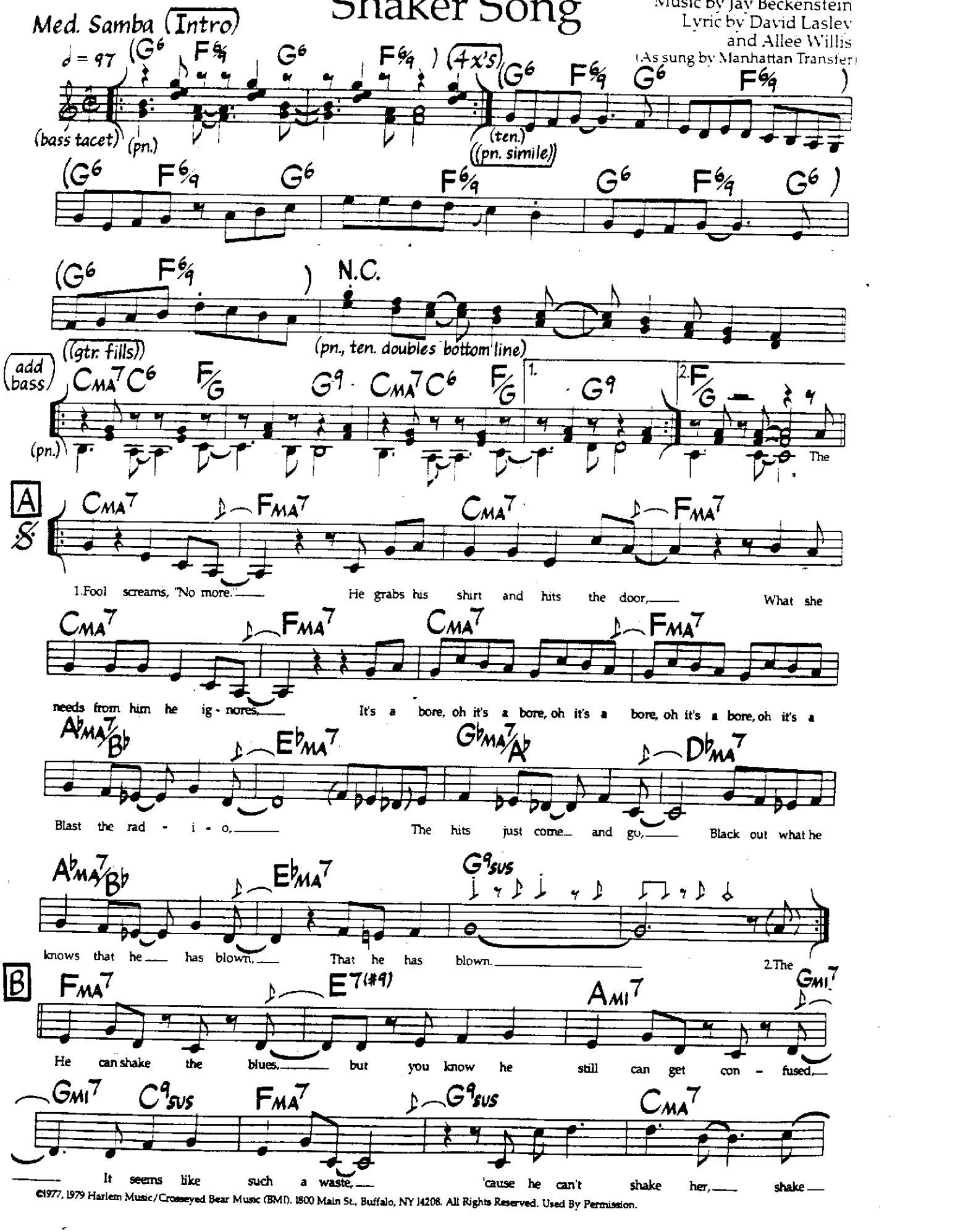


No solos on recording (3x's only).

Shaker Song

Music by Jay Beckenstein
Lyric by David Lasley
and Allee Willis
(As sung by Manhattan Transfer)



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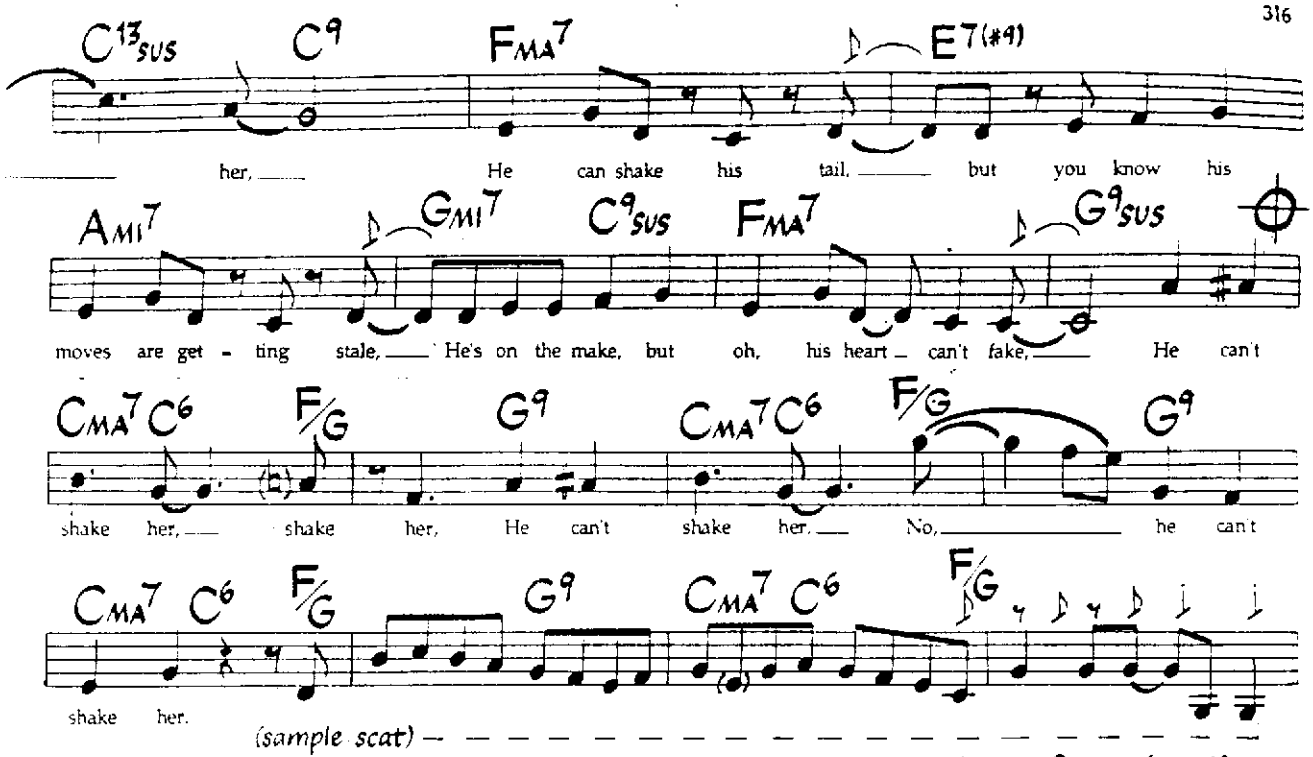
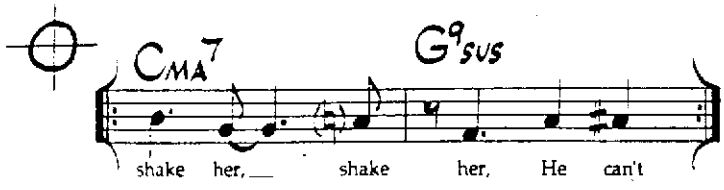


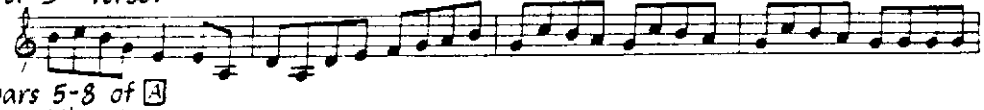
Solo on form (AAB);
After solos, D.S. al Coda
(sing 3rd & 4th verses)



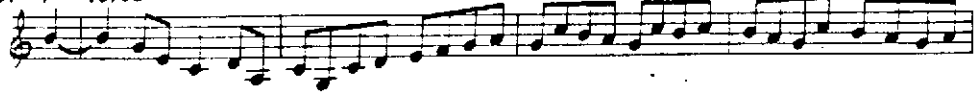
(Vamp solo (scat) and fade)

bars 5-8 of A
for 2nd verse:

bars 5-8 of A
for 3rd verse:



bars 5-8 of A
for 4th verse:



Piano lick at 8 before letter A is repeated the last 8 bars of letter B.

2nd VERSE
The night hangs its head
As the fool crawls into bed,
Still his hungry heart begs to be fed
All the words she once. that she said, that she said.

So then he grabs his Chevrolet
In one more attempt to get away
But thoughts of all the crimes of passion lay,
Lay in his way.

3rd VERSE
Romance falls like rain
But all the motives are insane
Every time that he plays the game he feels the pain,
He feels the pain, who is to blame, who is to blame, who is to blame?

And then he finds a joint that's jive,
Guys are spinning girls like 45's,
All of the live bait sinks for his lines,
They are so high.

4thVERSE
He knows he is beat
As his heart puts on the heat,
Run from the street that don't even fit his feet.
Don't fit his feet, now he can see, now he can really see, now he can

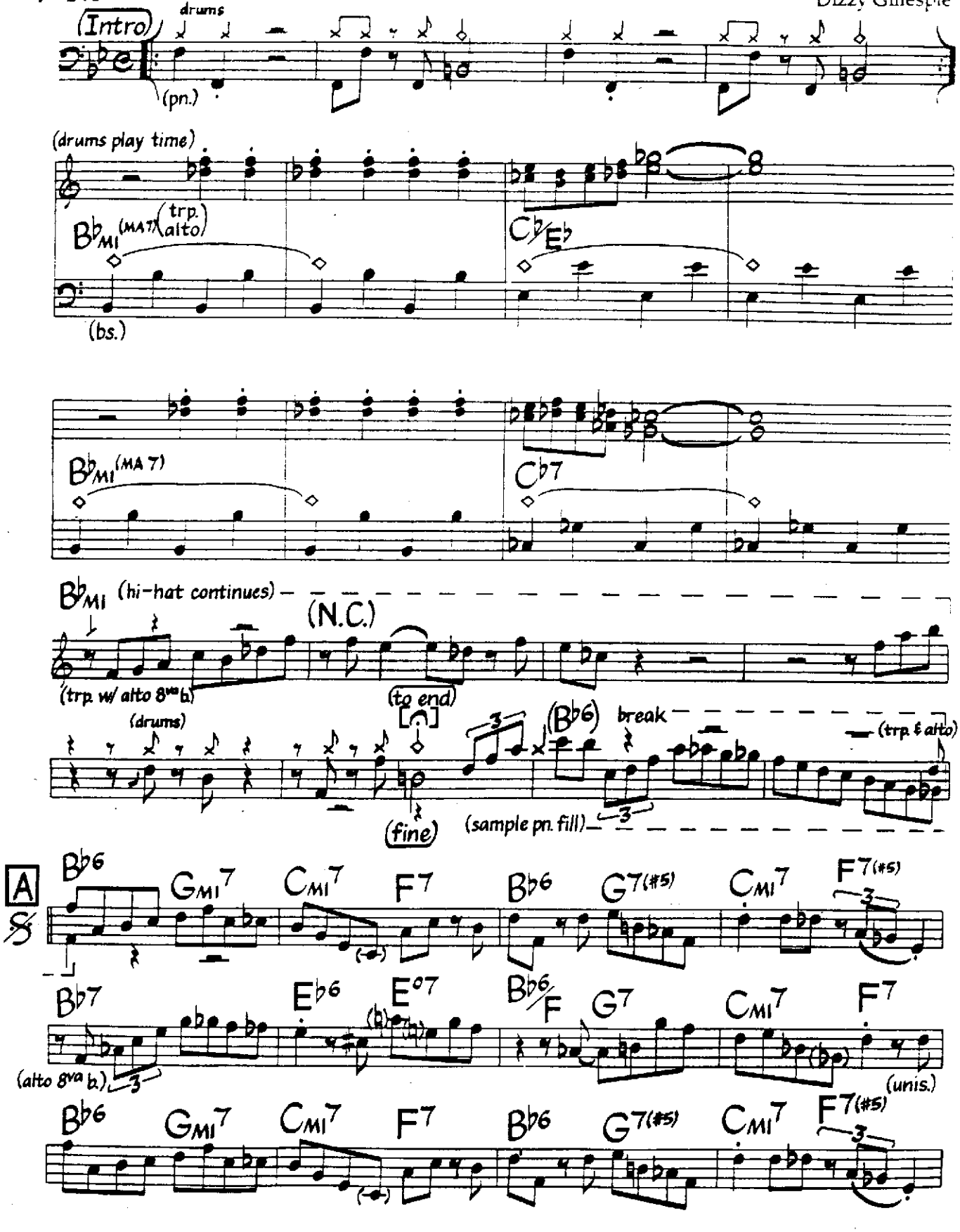
Tell him where's a telephone,
He can beg to let the fool come home,
He tells her that his life's a drag alone,
Can't be alone.

Shaw 'Nuff

Fast Bebop
♩ = 278

N.C.

Charlie Parker
Dizzy Gillespie



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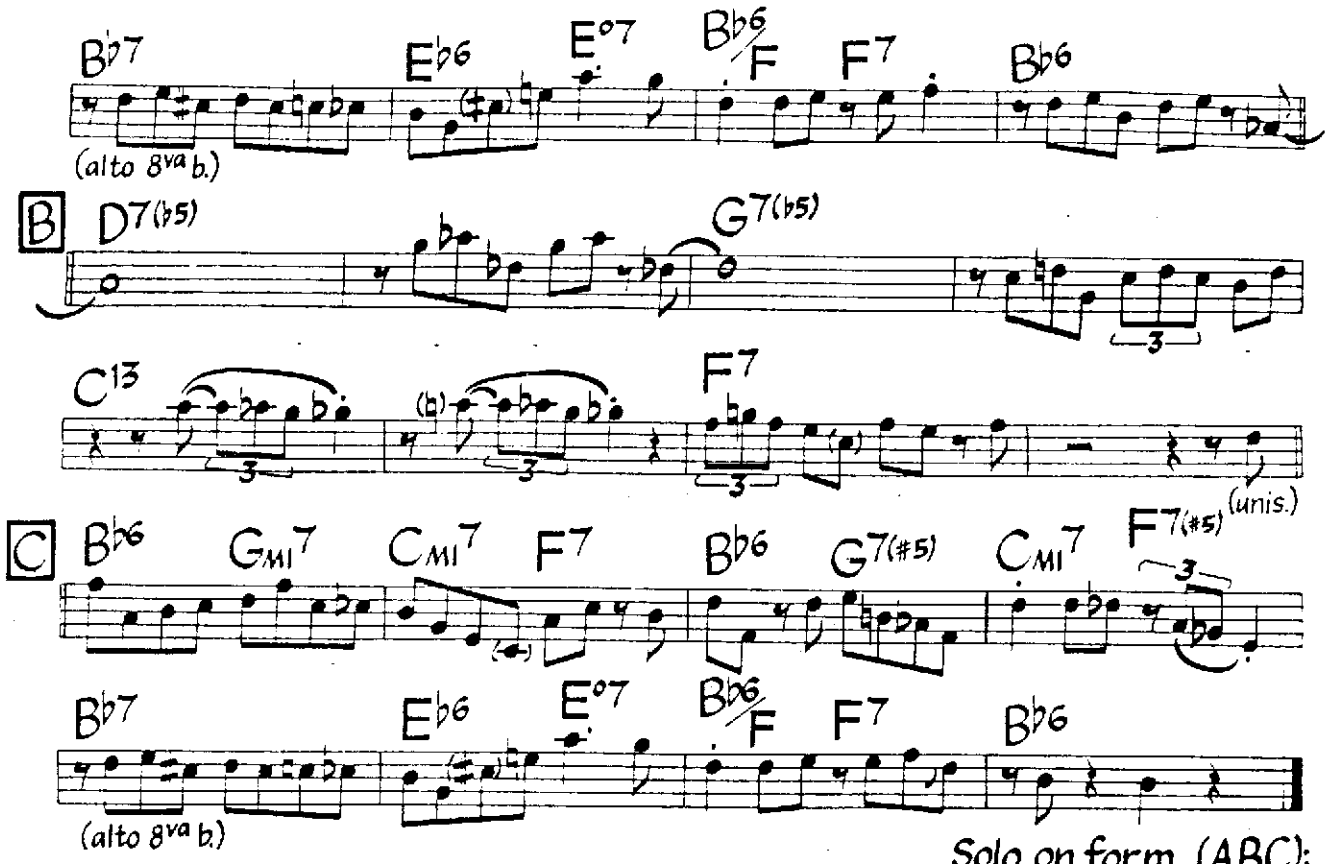


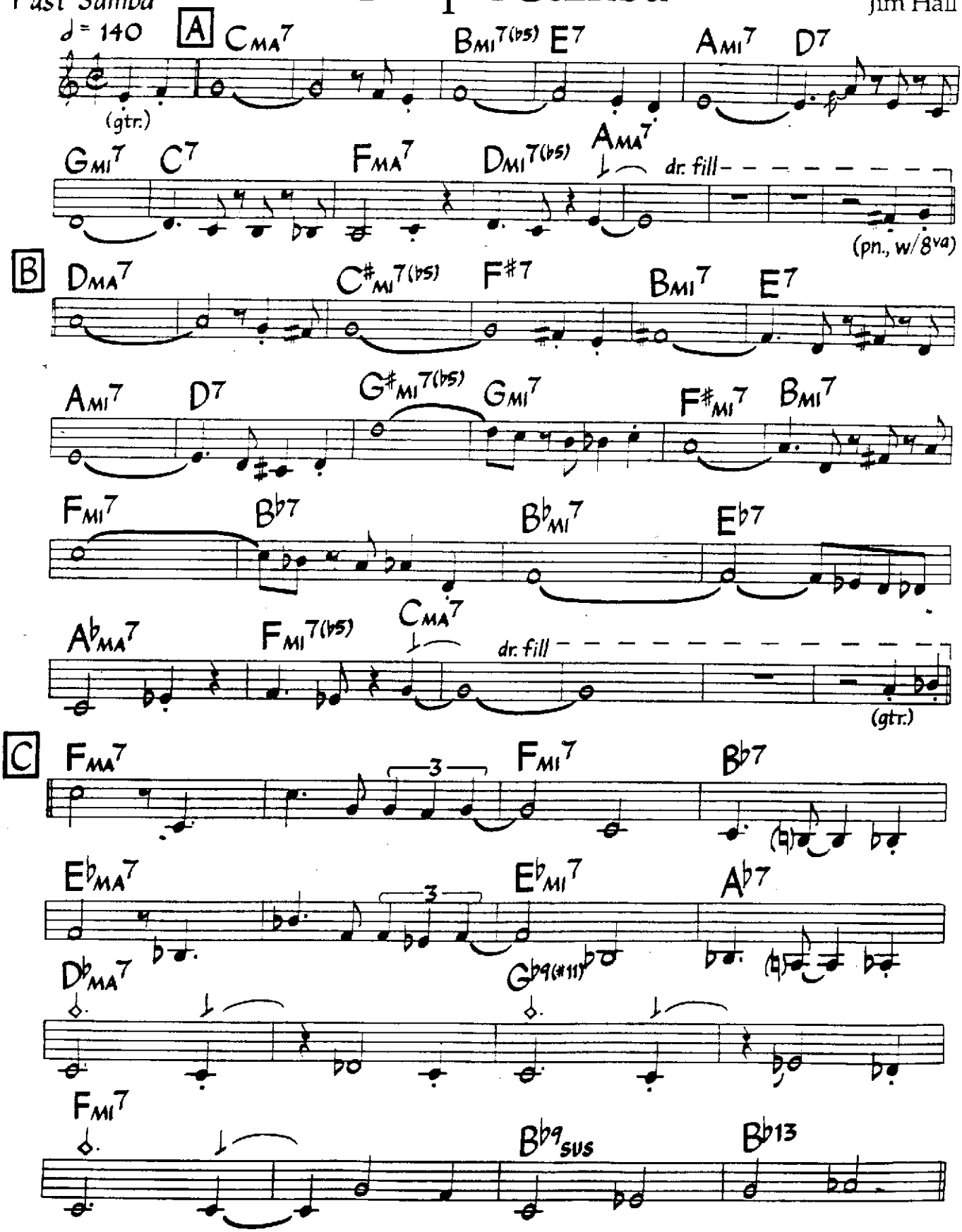
Solo on form (ABC);
After solos, D.S., play head,
then D.C. al fine.

Simple Samba

Jim Hall

Fast Samba

♩ = 140



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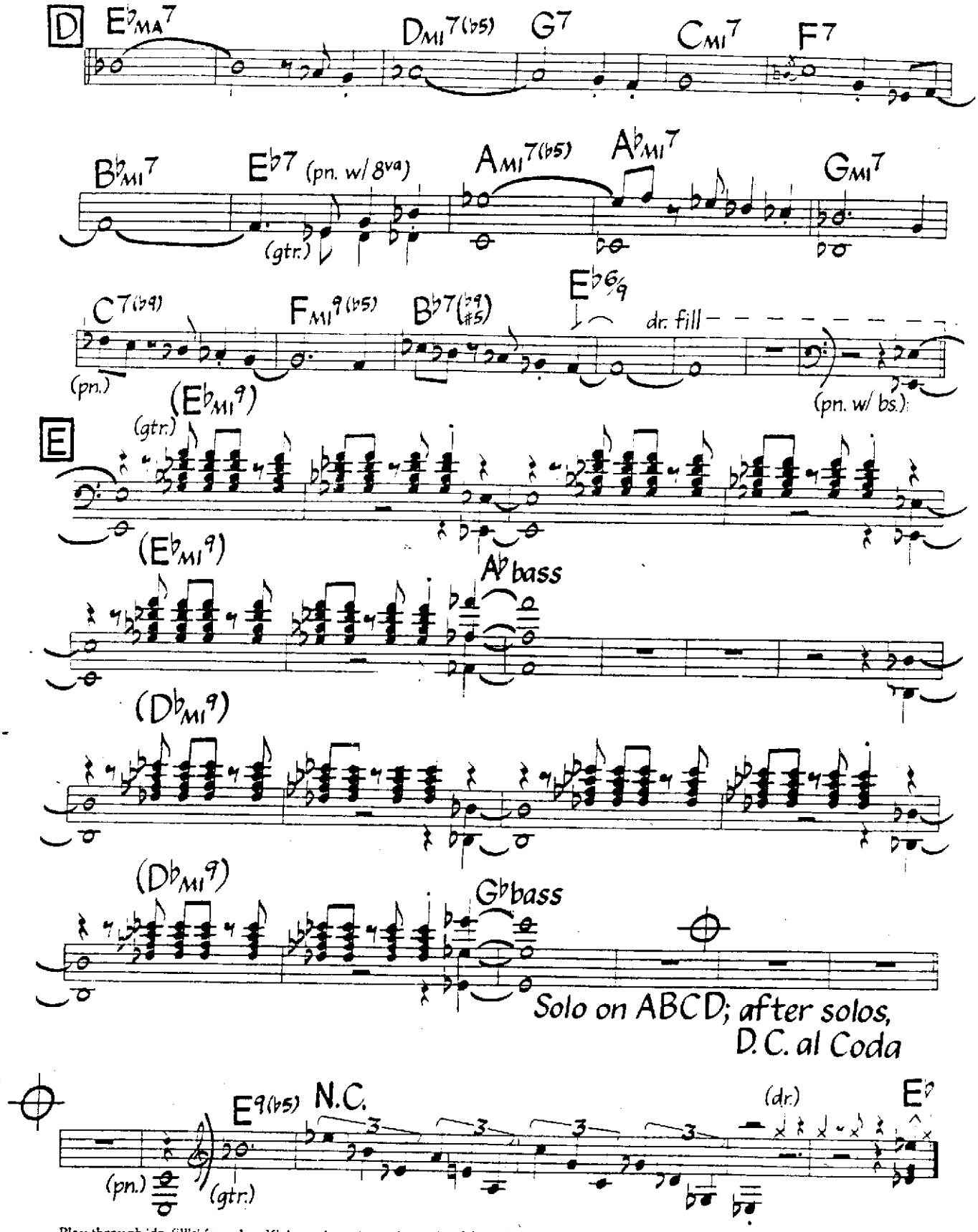
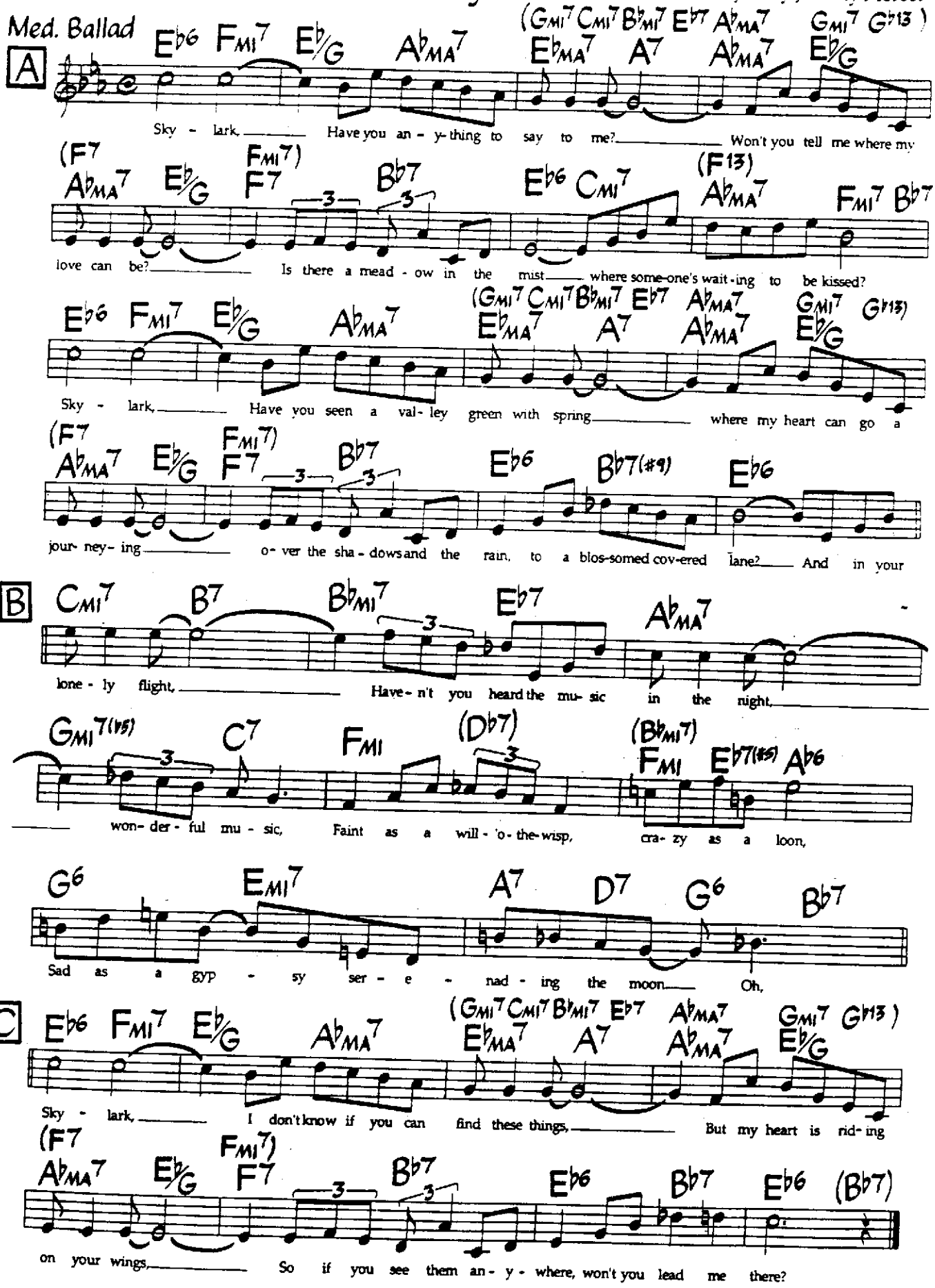


Play through 'dr. fill's' for solos. Kicks on beat 4 may be omitted for solos. Bass & piano tacet during drum fills for head.

Skylark

Music by Hoagy Carmichael
Lyric by Johnny Mercer



Chords in parentheses are optional.

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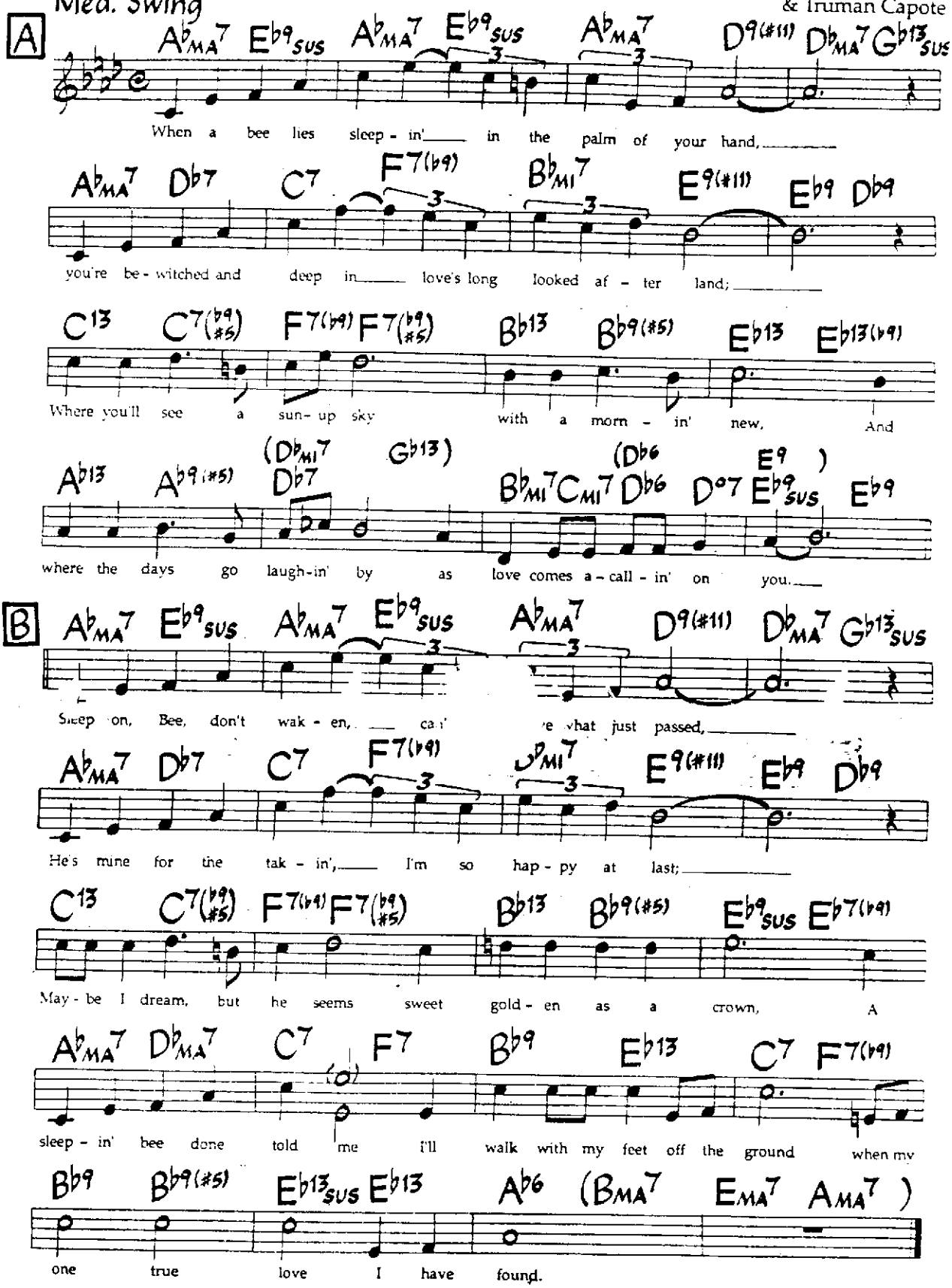
A Sleepin' Bee

Music by Harold Arlen
Lyric by Harold Arlen
& Truman Capote



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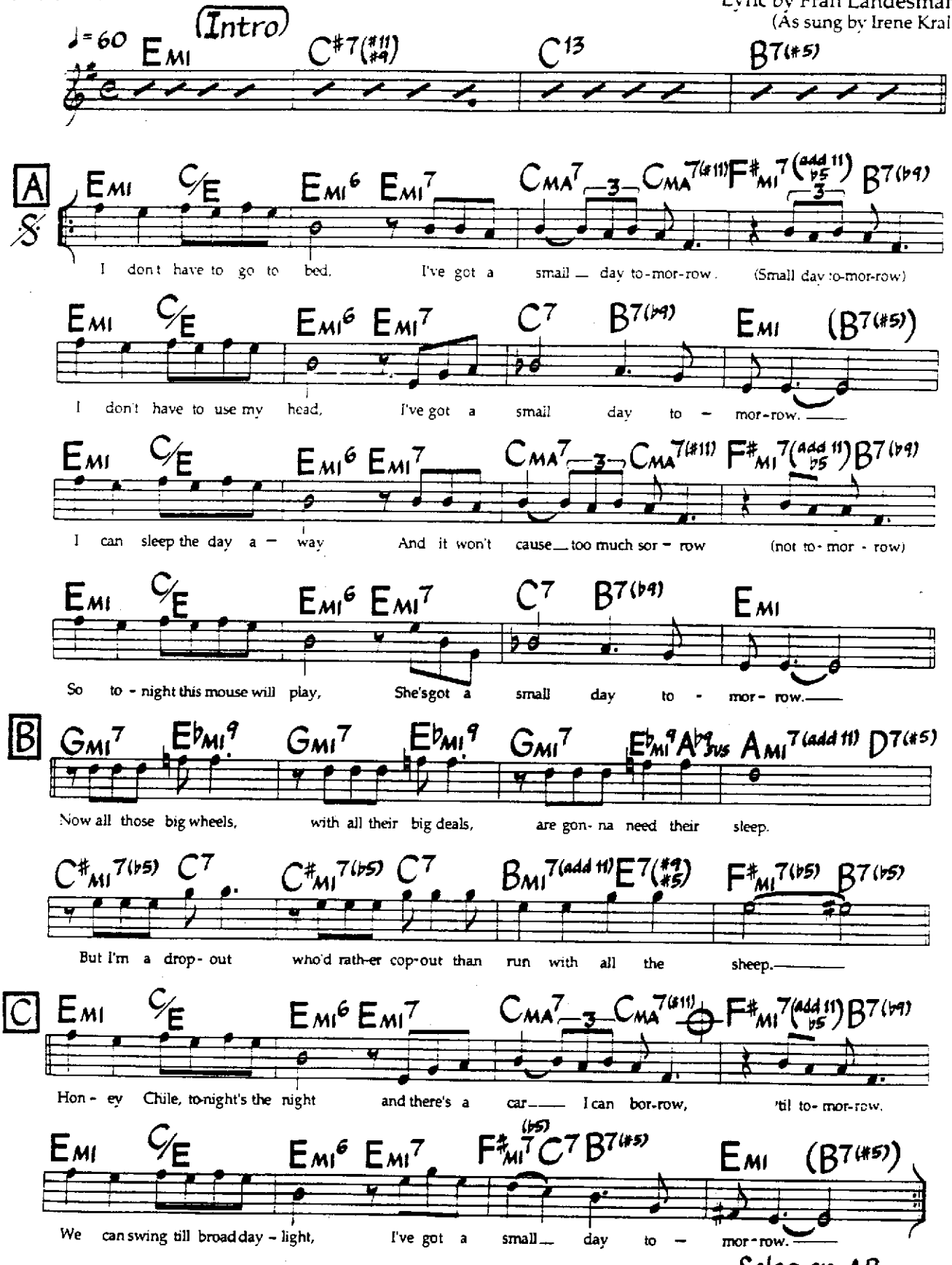
Small Day Tomorrow

Med. Jazz Ballad

Music by Bob Dorough
Lyric by Fran Landesman
(As sung by Irene Kral)



Solos on AB
After solos, D.S. al Coda

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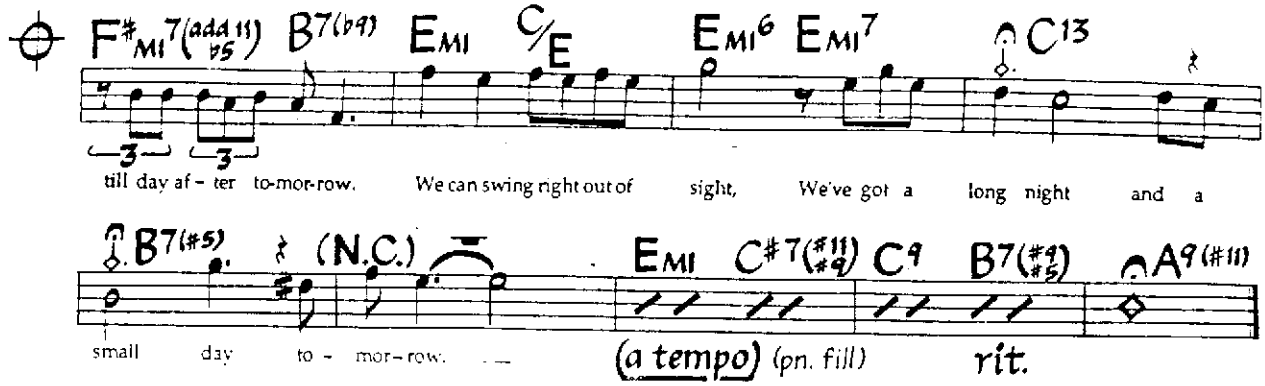
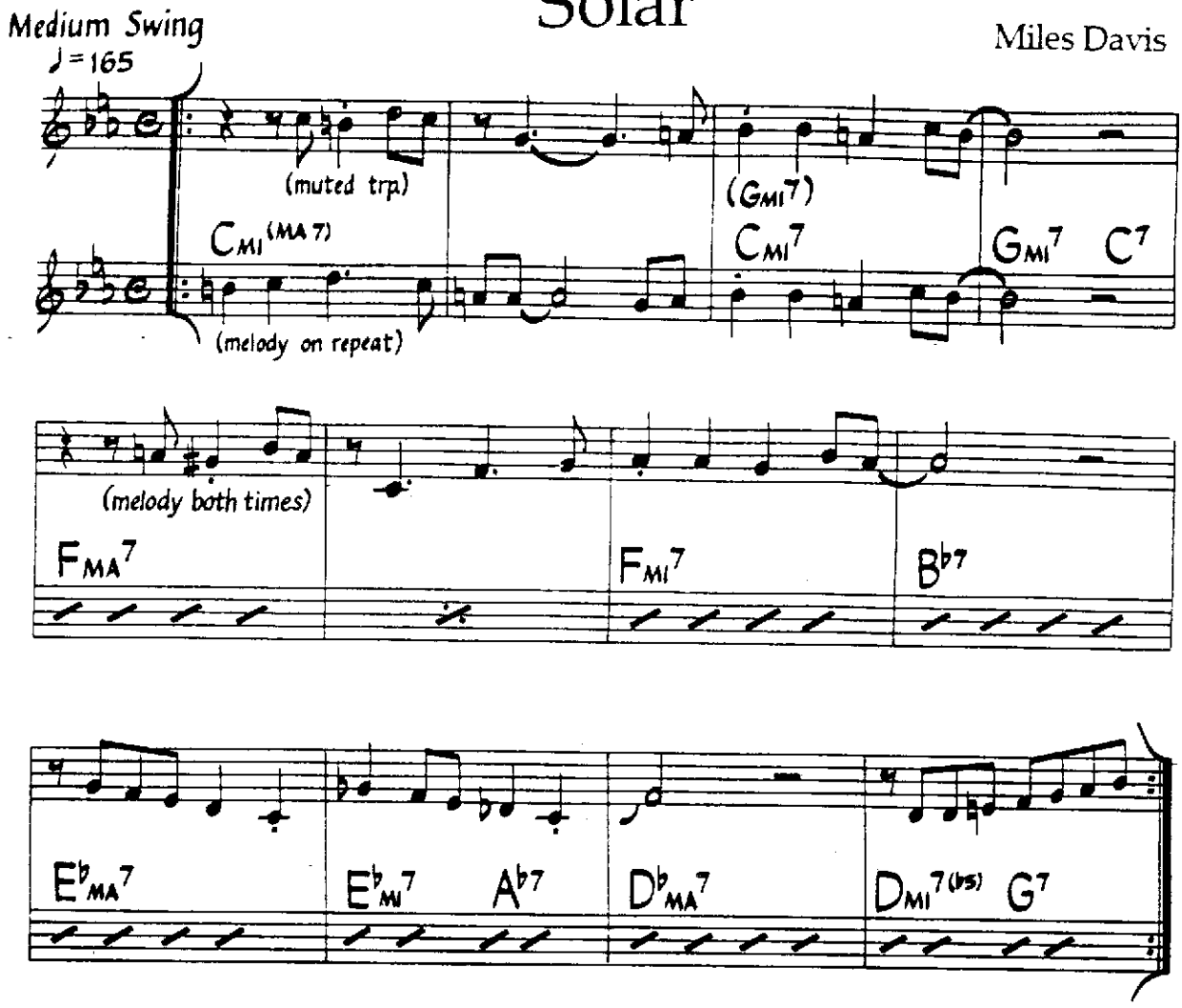
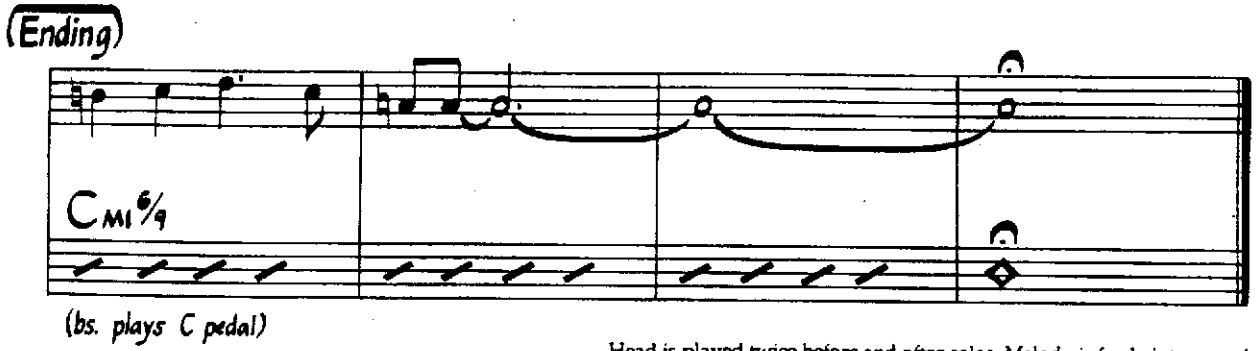


Bass may play F on 4th beat of bar 7 of letter B.

Solar

Miles Davis





Head is played twice before and after solos. Melody is freely interpreted.

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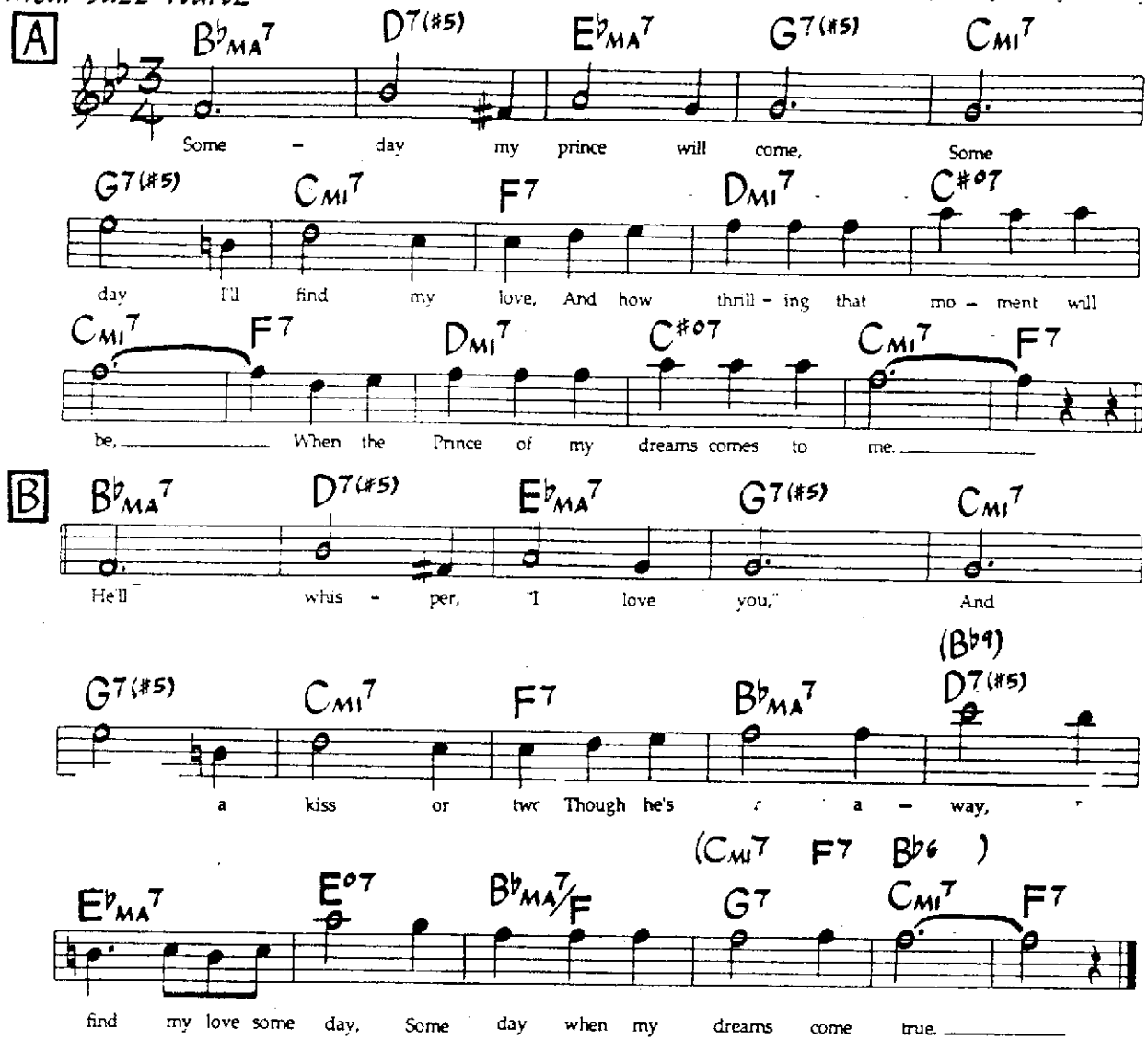
Someday My Prince Will Come

Music by Frank Churchill
Lyric by Larry Morey

Med. Jazz Waltz



2nd VERSE
Some day I'll find my Love, Some one to call my own.
And I'll know her the moment we meet,
For my heart will start skipping a beat.
Some day we'll say and do, Things we've been longing to,
Though she's far away, I'll find my love some day,
Some day when my dreams come true.

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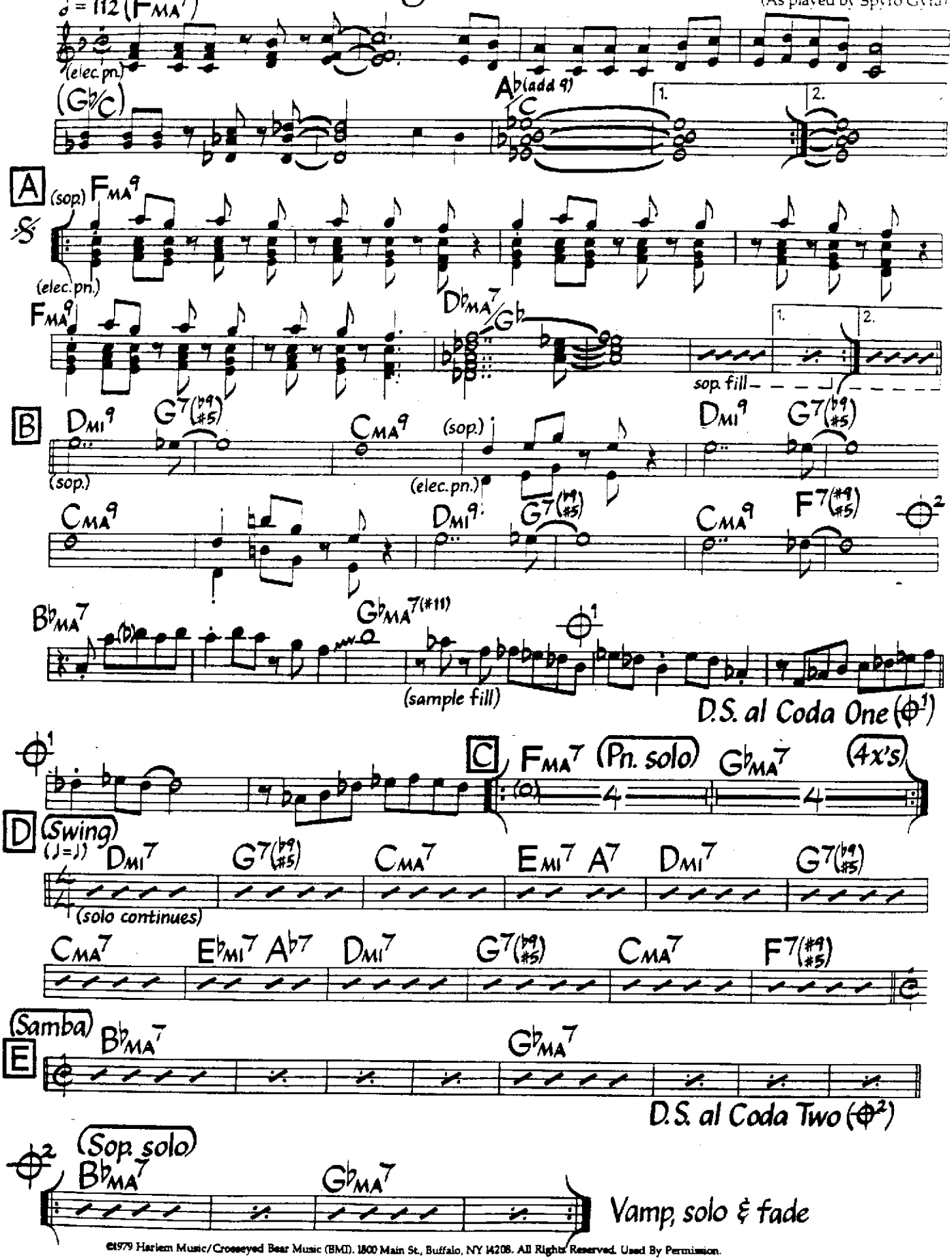
Med. Samba

Song For Lorraine

Jay Beckenstein
(As played by Spyro Gyra)



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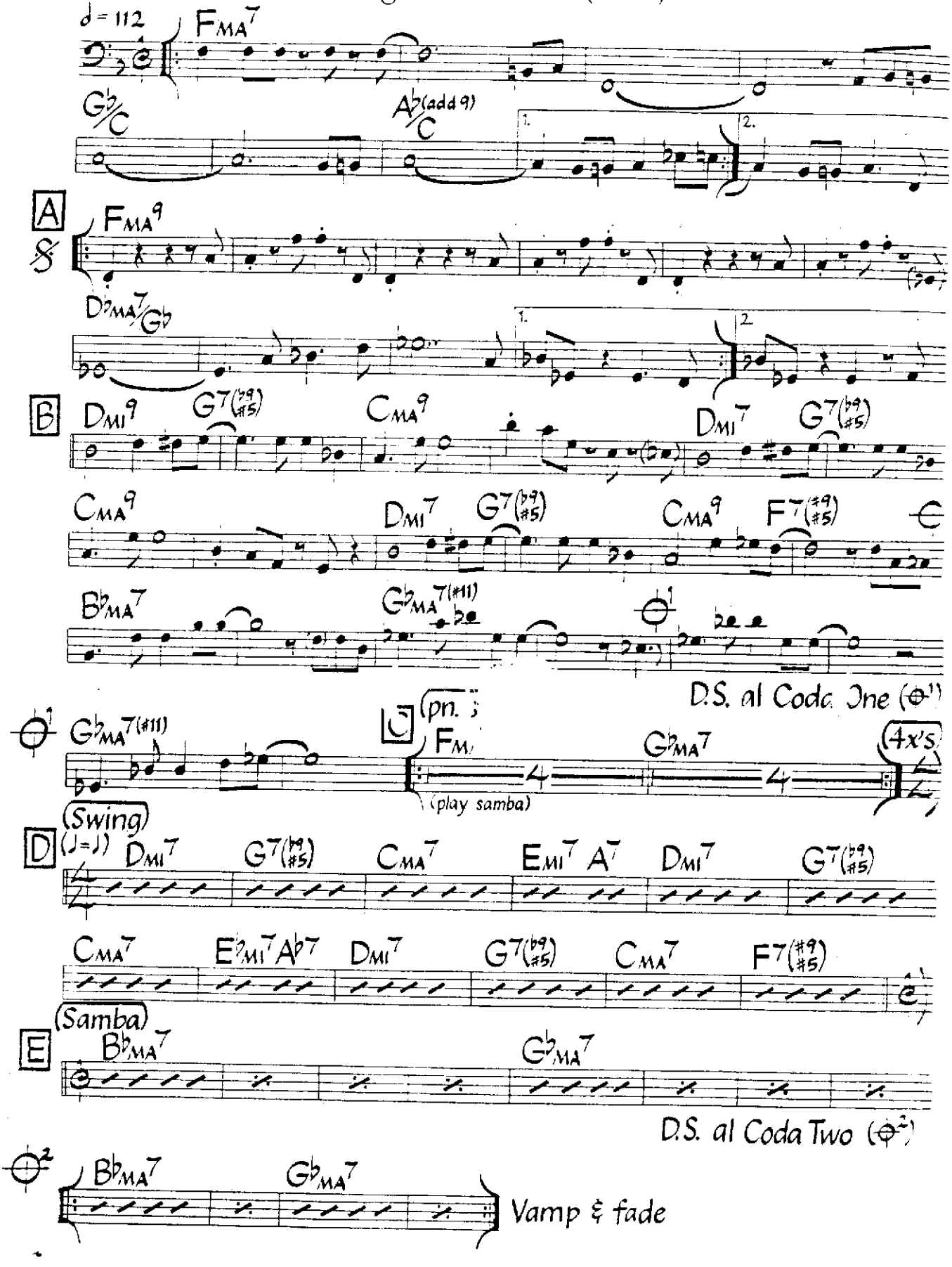
Med. Samba

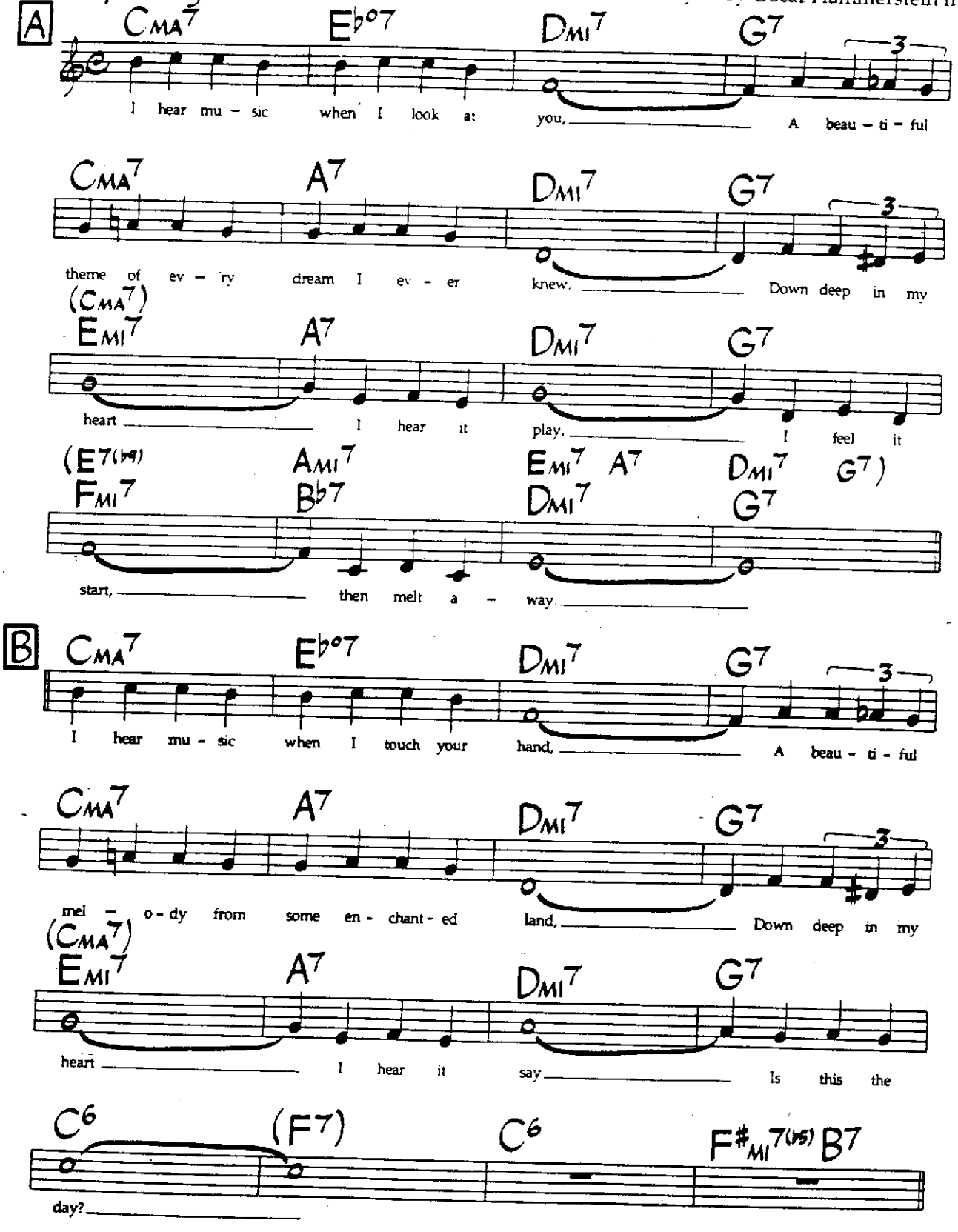
Song For Lorraine (Bass)



The Song Is You

Music by Jerome Kern
Lyric by Oscar Hammerstein II

Med.-Up Swing



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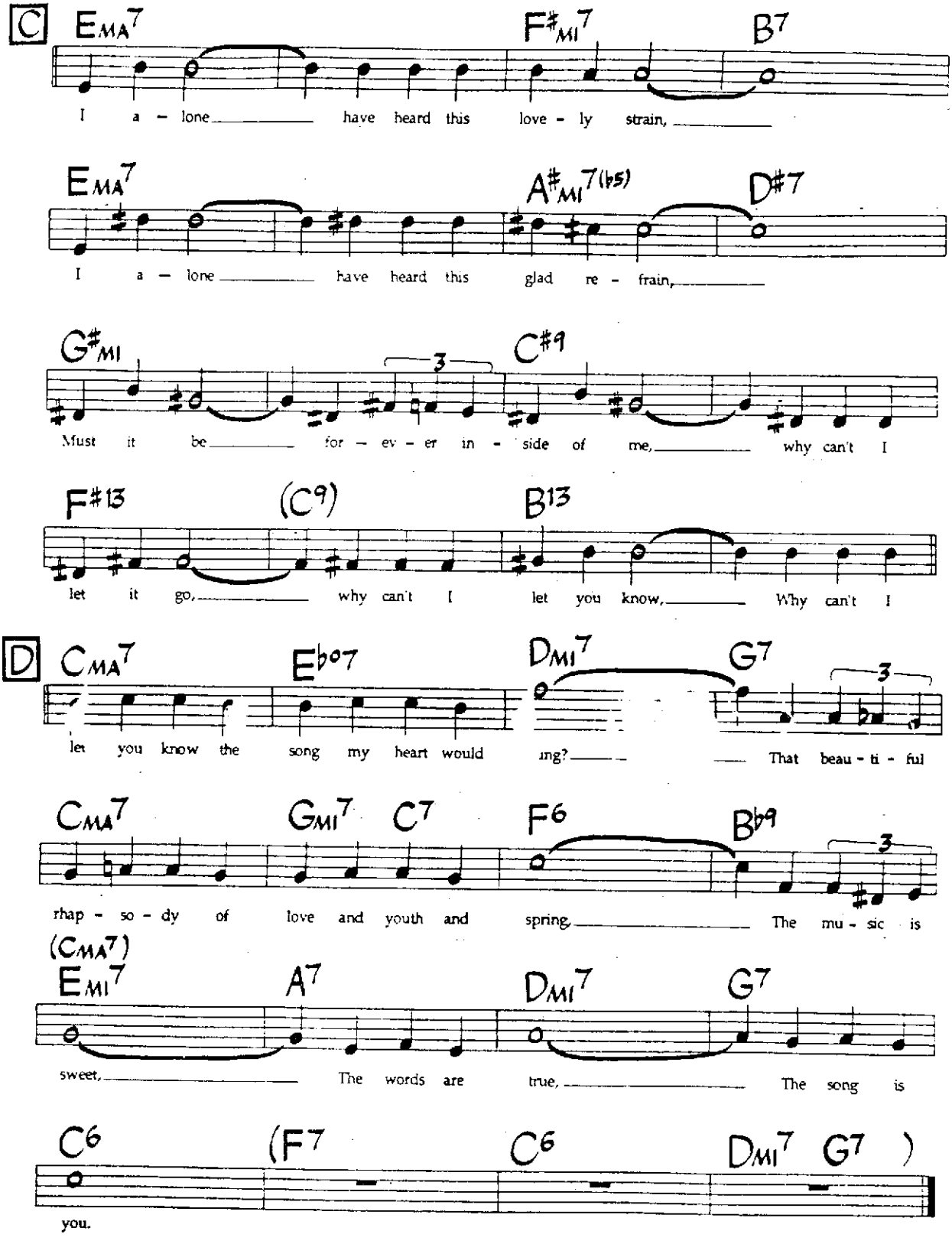
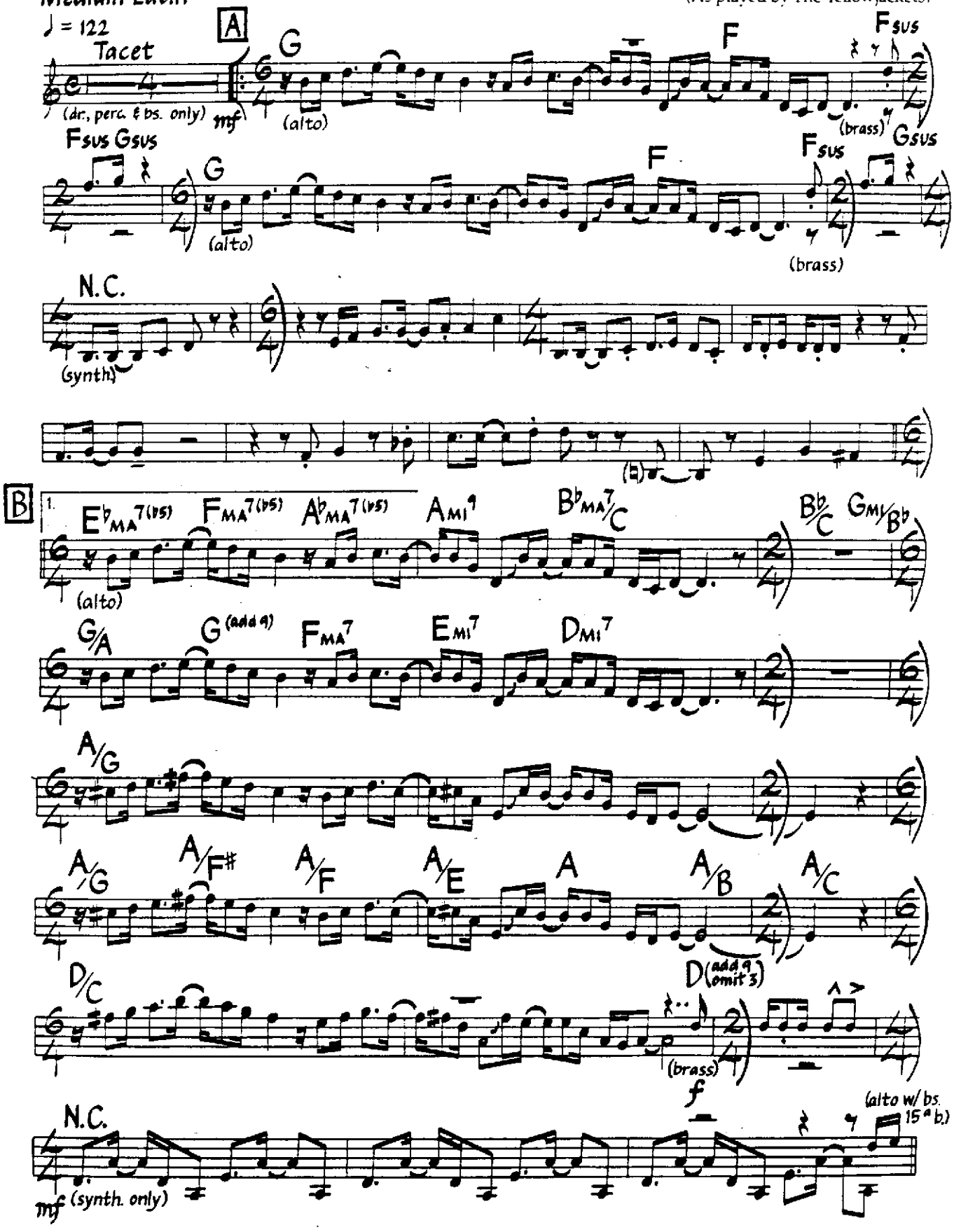

C
EMA7
F#MI7
B7
I a - lone have heard this love - ly strain,
EMA7
A#MI7(b5)
D#7
I a - lone have heard this glad re - frain,
G#MI
C#9
Must it be for - ev - er in - side of me, why can't I
F#13
(C9)
B13
let it go, why can't I let you know, Why can't I
D
CMA7
Eb07
DMI7
G7
let you know the song my heart would ing? That beau - ti - ful
CMA7
GMI7
C7
F6
Bb9
rhap - so - dy of love and youth and spring, The mu - sic is
(CMA7)
EMI7
A7
DMI7
G7
sweet, The words are true, The song is
C6
(F7
C6
DMI7
G7)
you.

Sonja's Sanfona

Jimmy Haslip
Bill Gable
(As played by The Yellowjackets)



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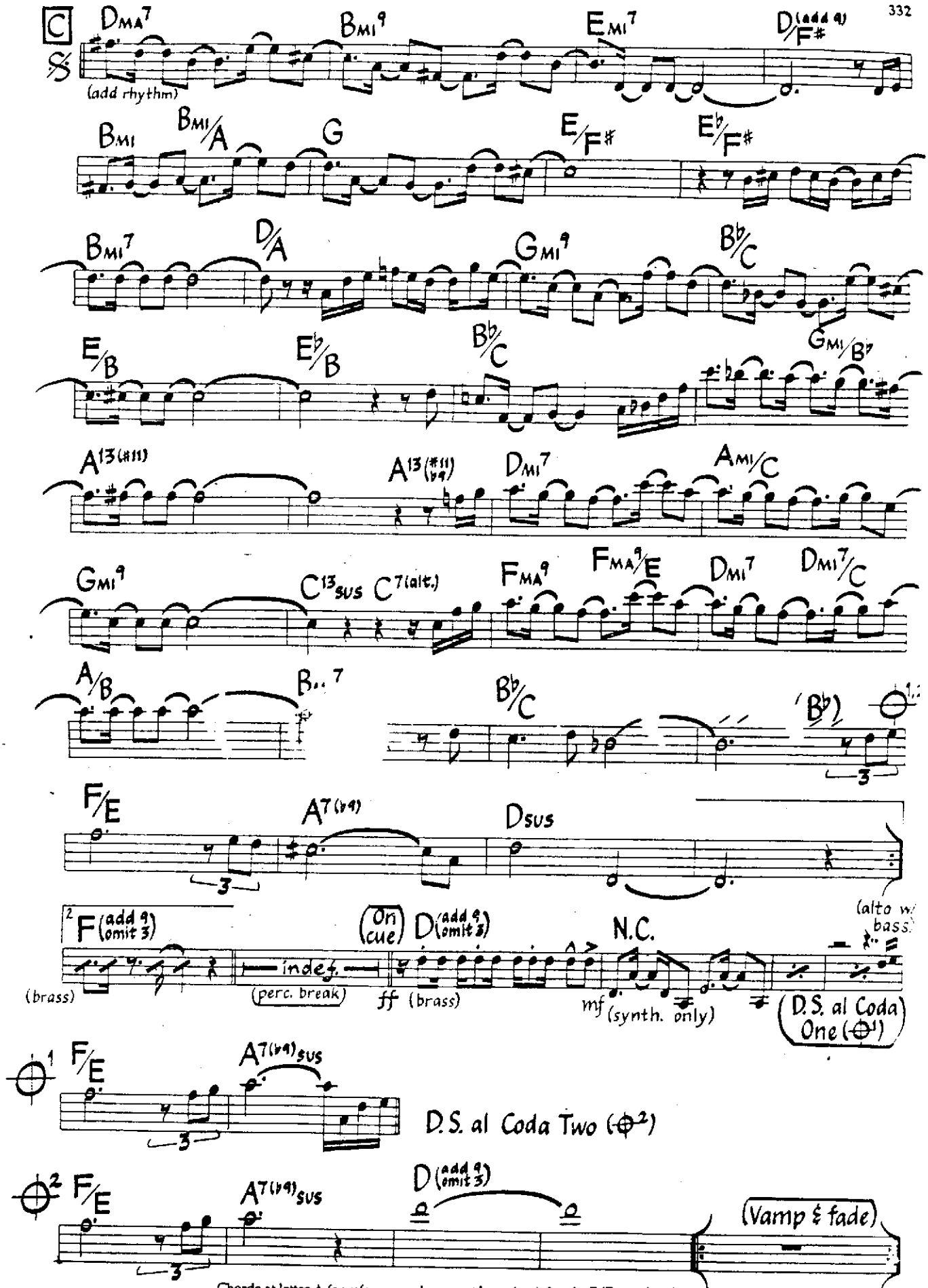
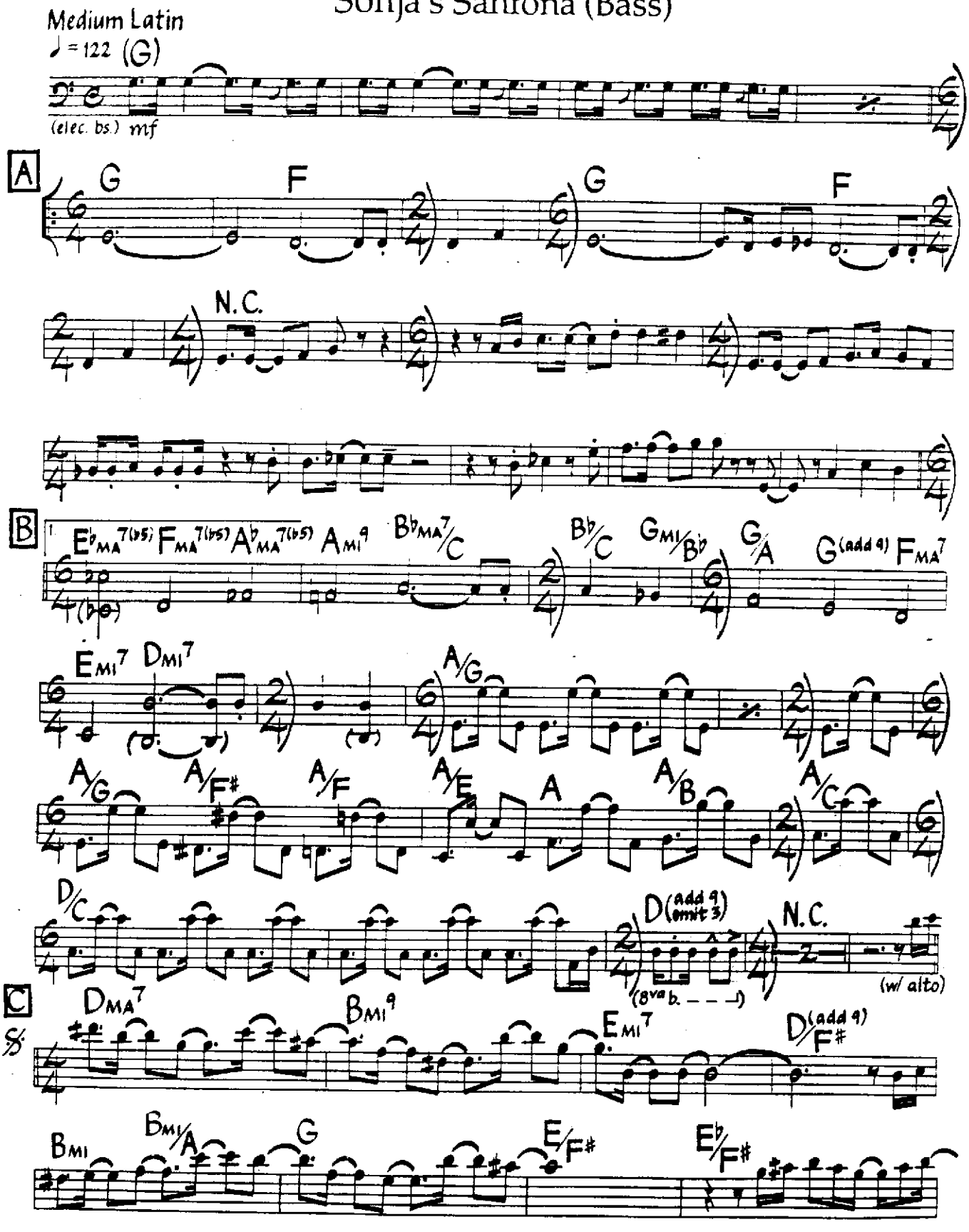
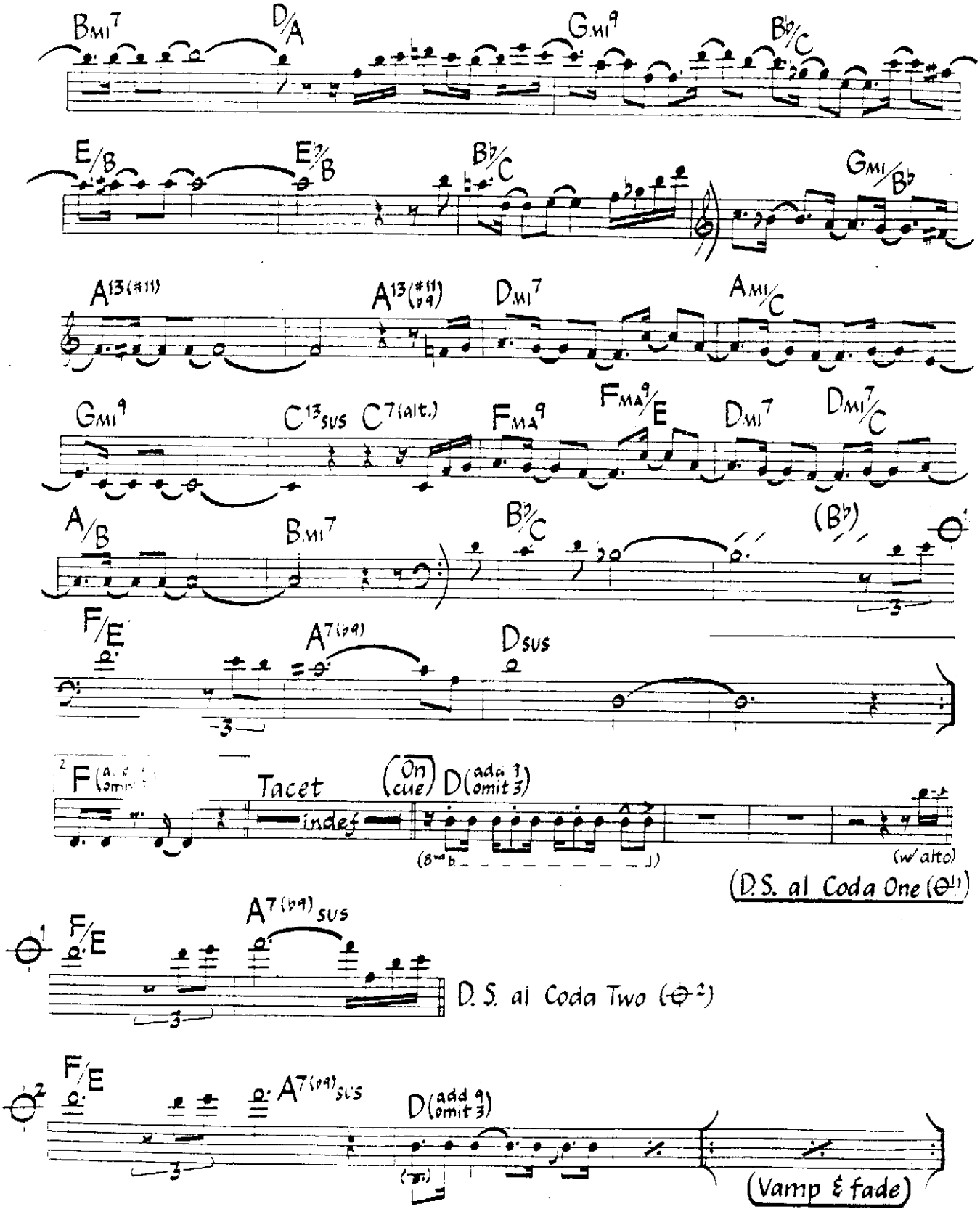


Chords at letter A for reference only, except brass 'sus' chords. F/E may be played as Emi.
Keyboards play chords from D natural minor scale during fade-out (e.g. C/D, Bbma7/D, etc.)
Chords for letters B & C are mostly sustained (half notes and whole notes).

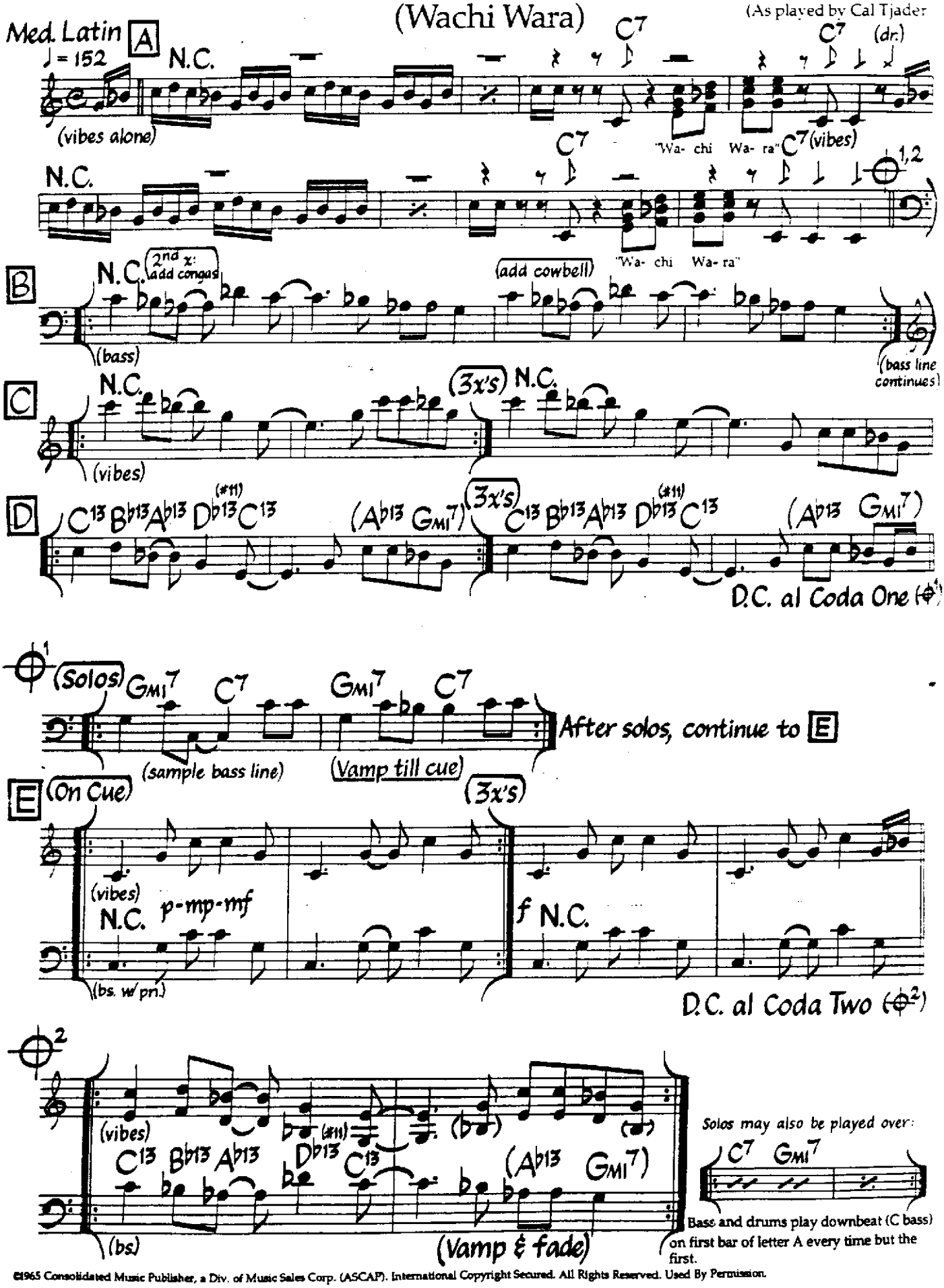
Sonja's Sanfona (Bass)




BMI7
D/A
GMI9
B♭/C
E/B
E7/B
B♭/C
GMI/B♭
A13(#11)
A13(#11)
DMI7
AMI/C
GMI9
C13SUS
C7(alt.)
FMA9
FMA9/E
DMI7
DMI7/C
A/B
BMI7
B♭/C
(B♭)
F/E
A7(♭9)
DSUS
Tacet
indef
(On cue)
D(add 9 omit 3)
(8va b)
(w/ alto)
(D.S. al Coda One)
A7(♭9)SUS
F/E
D.S. al Coda Two
F/E
A7(♭9)SUS
D(add 9 omit 3)
(Vamp & fade)

Soul Sauce
(Wachi Wara)

Dizzy Gillespie
Chano Pozo
(As played by Cal Tjader



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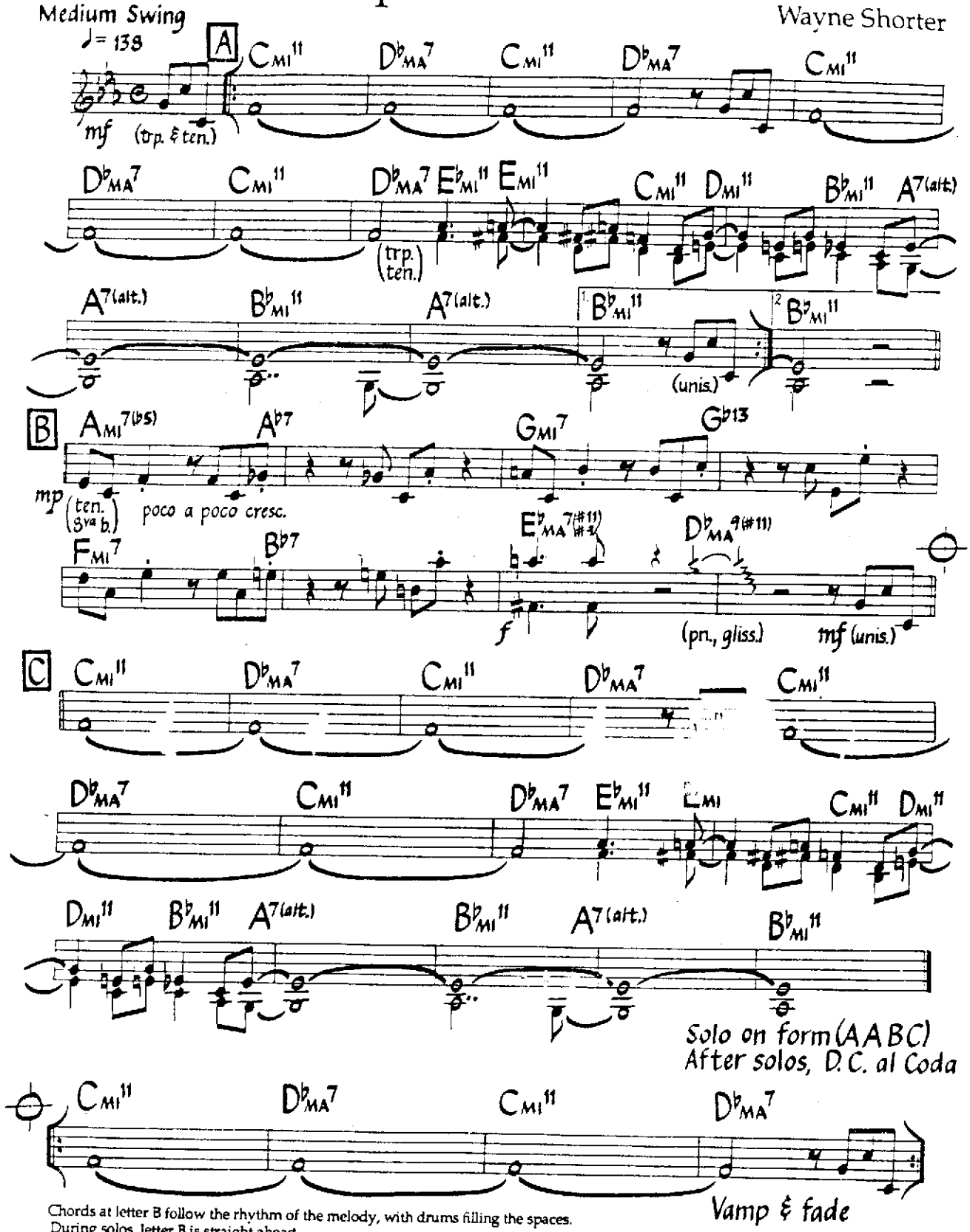
Speak No Evil

Wayne Shorter



Chords at letter B follow the rhythm of the melody, with drums filling the spaces.
During solos, letter B is straight ahead.
The tied F's are started quietly and crescendoed each time.
Kicks and anticipated chords hold for solos. Dbma7 & Bbmi11 chords may also be anticipated for solos.

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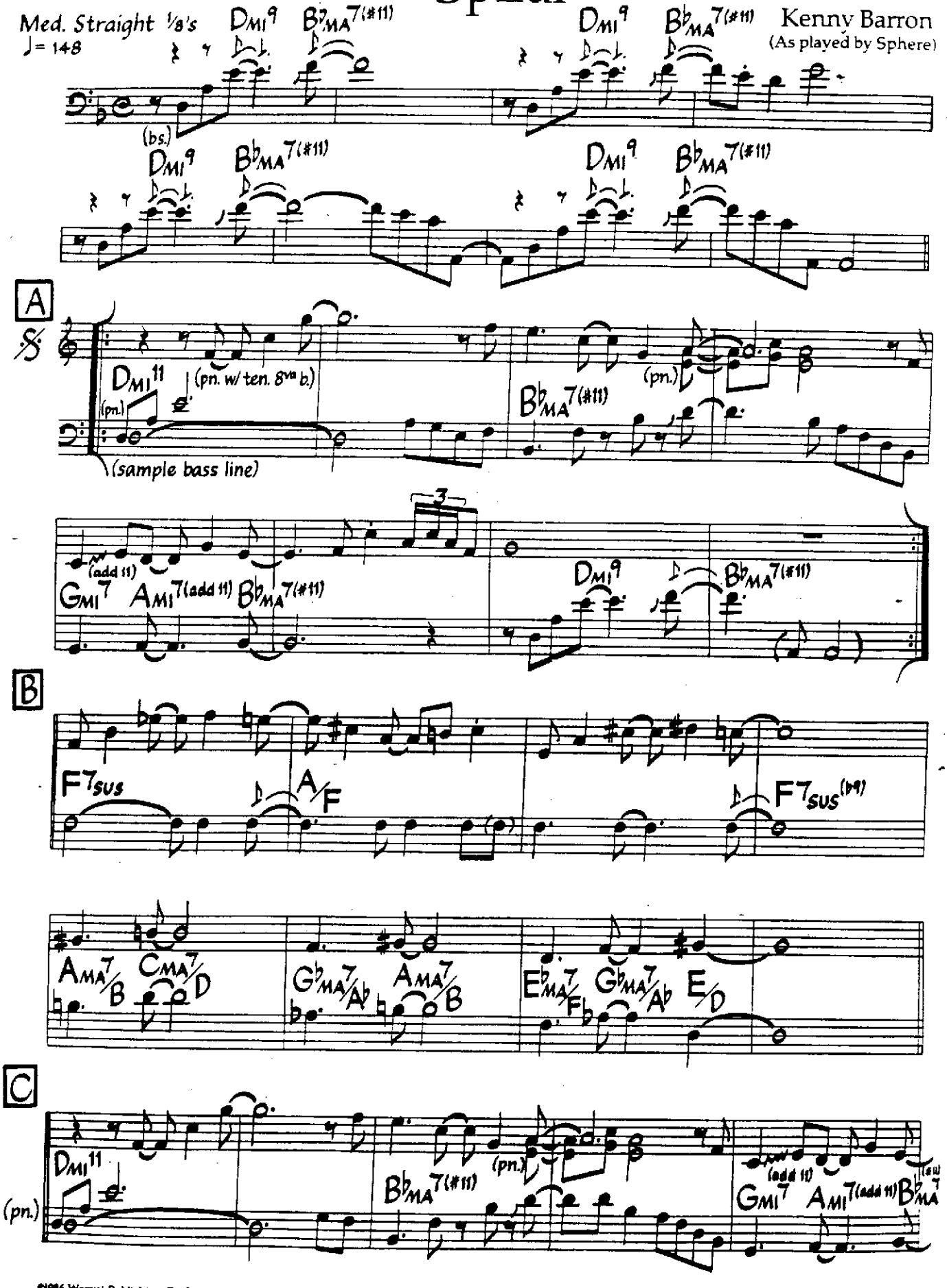
Spiral

Med. Straight 1/8's
♩= 148

Kenny Barron
(As played by Sphere)



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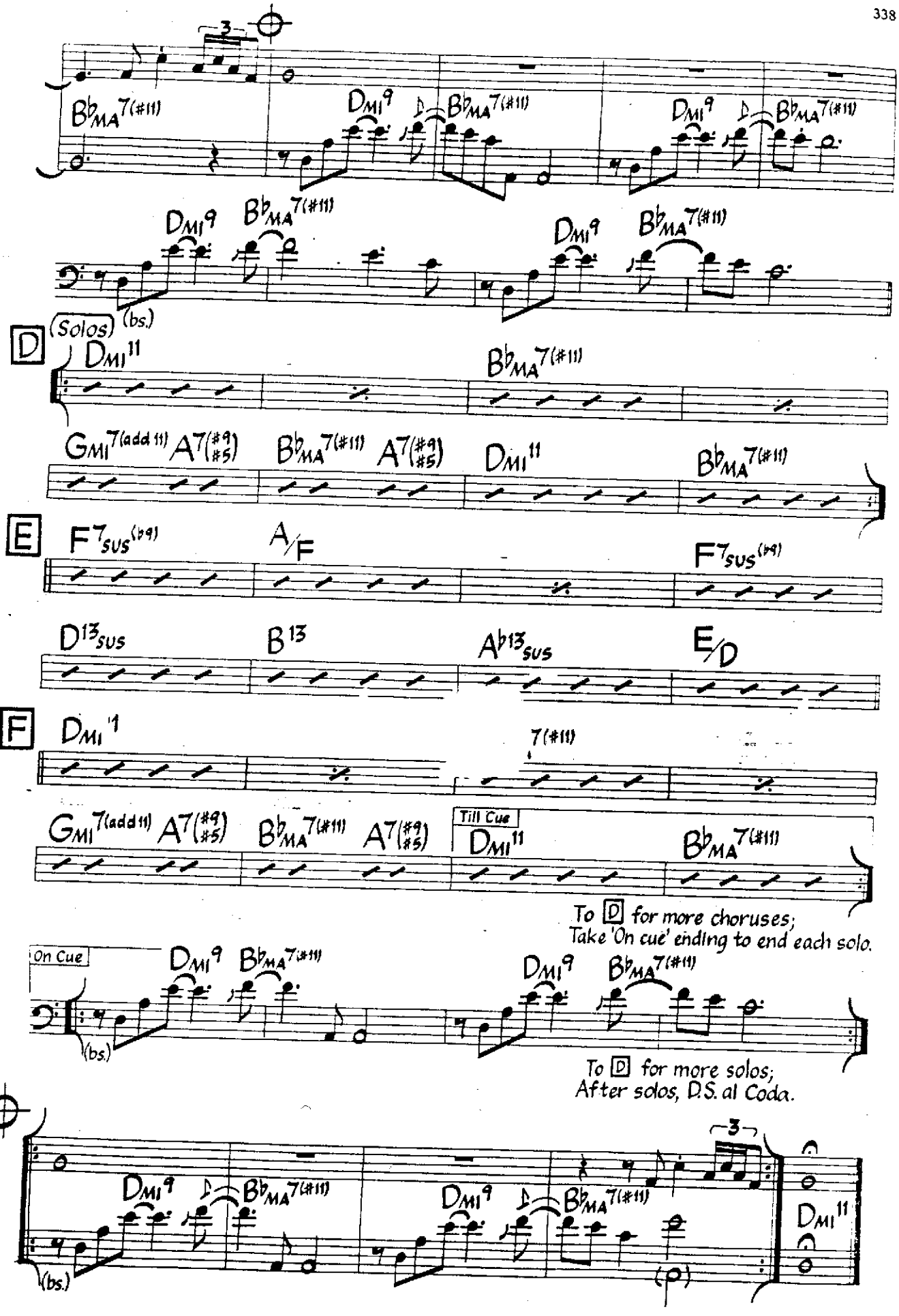
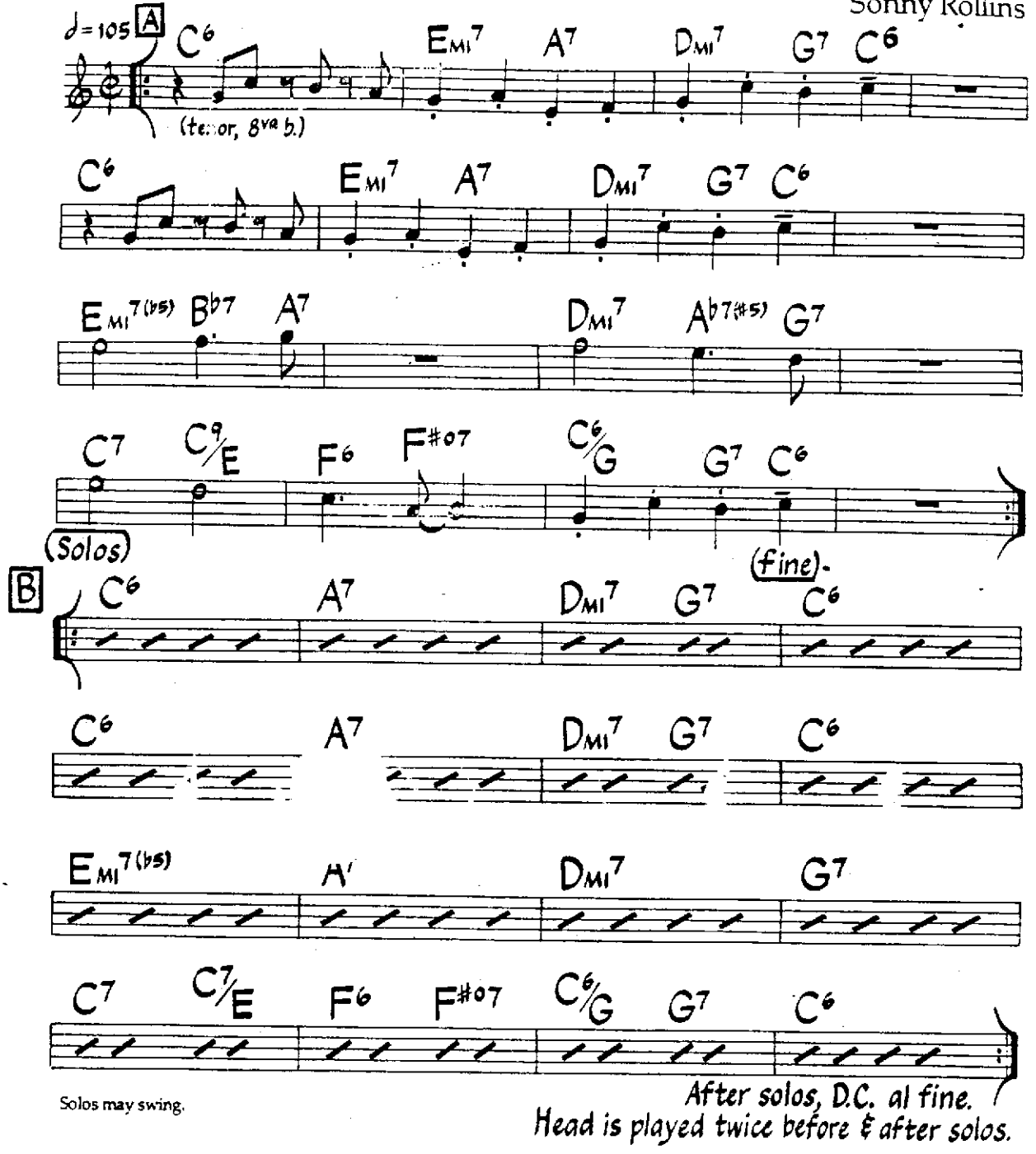

3
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
(bs.)
D
(Solos)
DMI11
B♭MA7(#11)
GMI7(add 11)
A7(#9 #5)
B♭MA7(#11)
A7(#9 #5)
DMI11
B♭MA7(#11)
E
F7SUS(♭9)
A/F
F7SUS(♭9)
D13SUS
B13
A♭13SUS
E/D
F
DMI11
7(#11)
GMI7(add 11)
A7(#9 #5)
B♭MA7(#11)
A7(#9 #5)
Till Cue
DMI11
B♭MA7(#11)
To D for more choruses;
Take 'On cue' ending to end each solo.
On Cue
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
(bs.)
To D for more solos;
After solos, D.S. al Coda.
3
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI11
(bs.)

Medium Swinging
Latin

St. Thomas

Sonny Rollins



Solos may swing.

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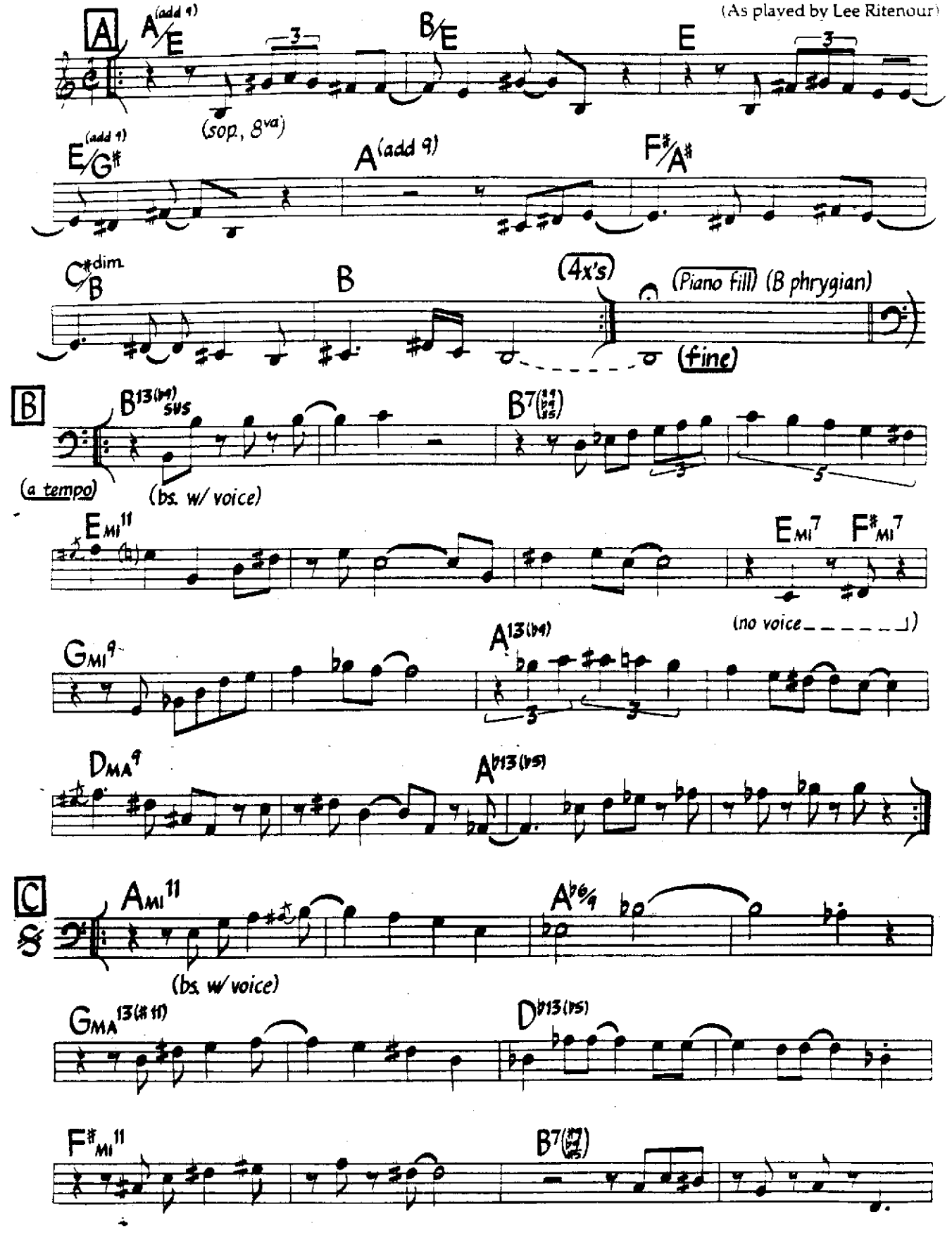
Medium-Up Latin/Funk
♩= 140

Waterwings

Don Grusin
(As played by Lee Ritenour)



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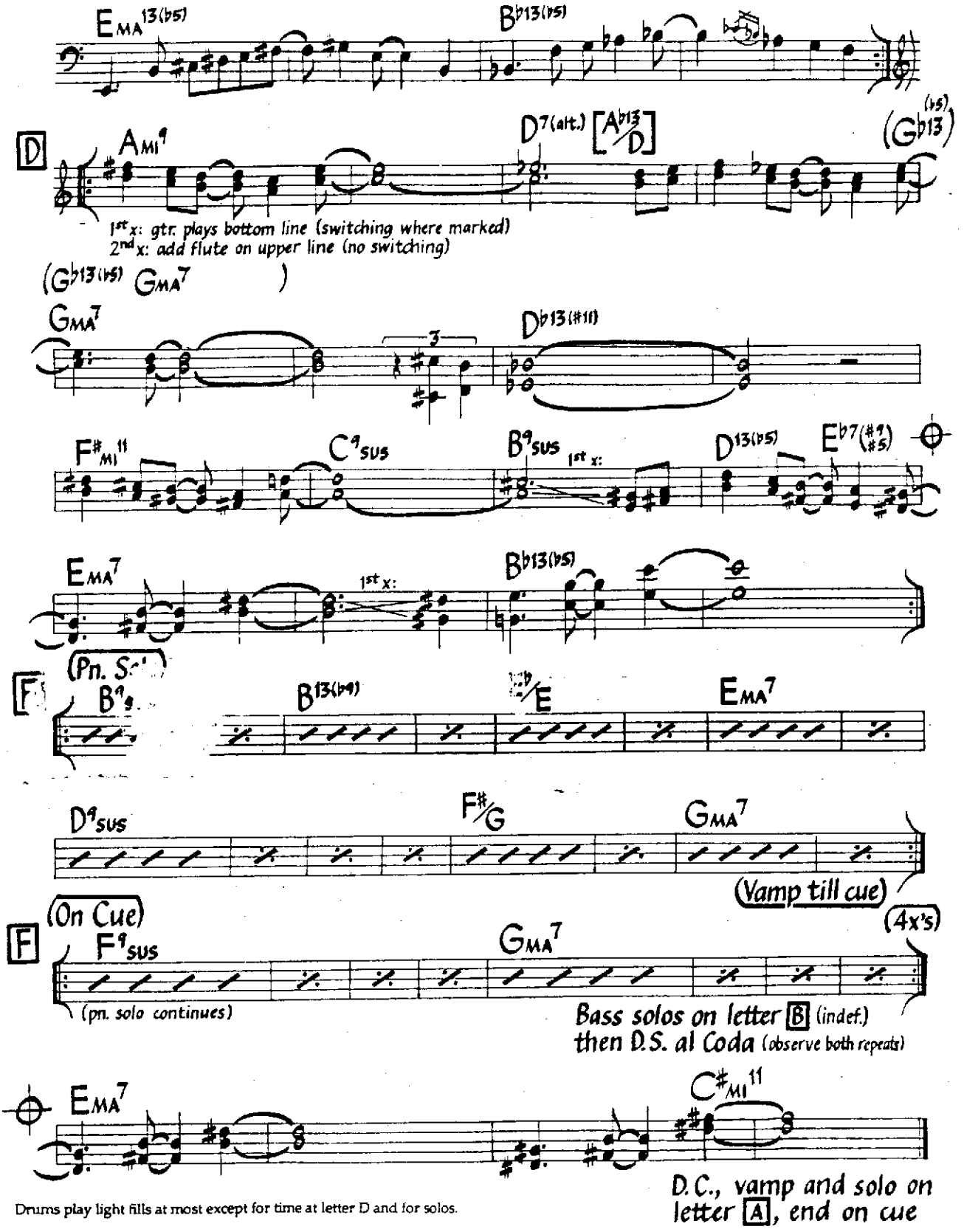
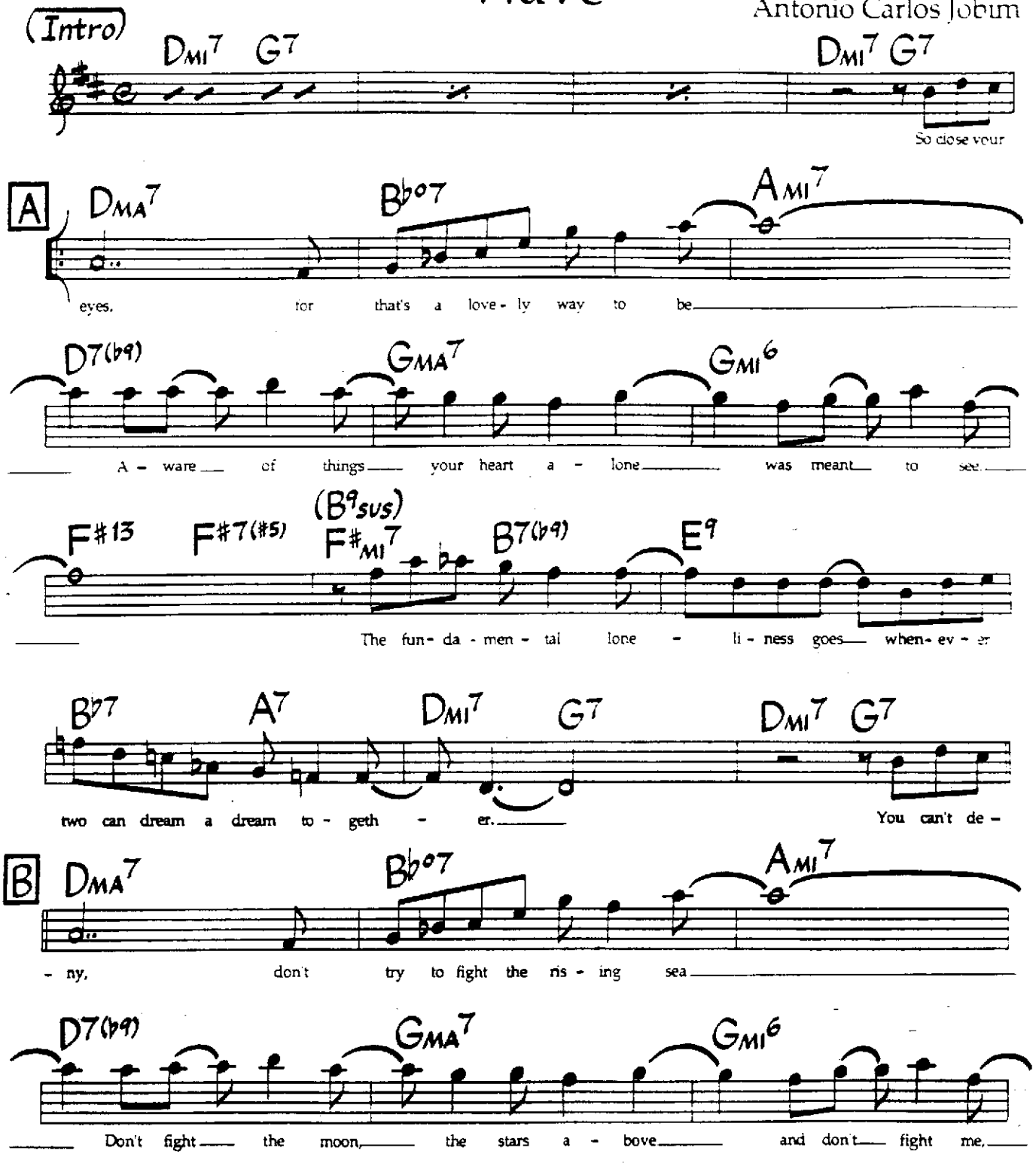


Drums play light fills at most except for time at letter D and for solos.

Wave

Antonio Carlos Jobim

Med. Bossa Nova



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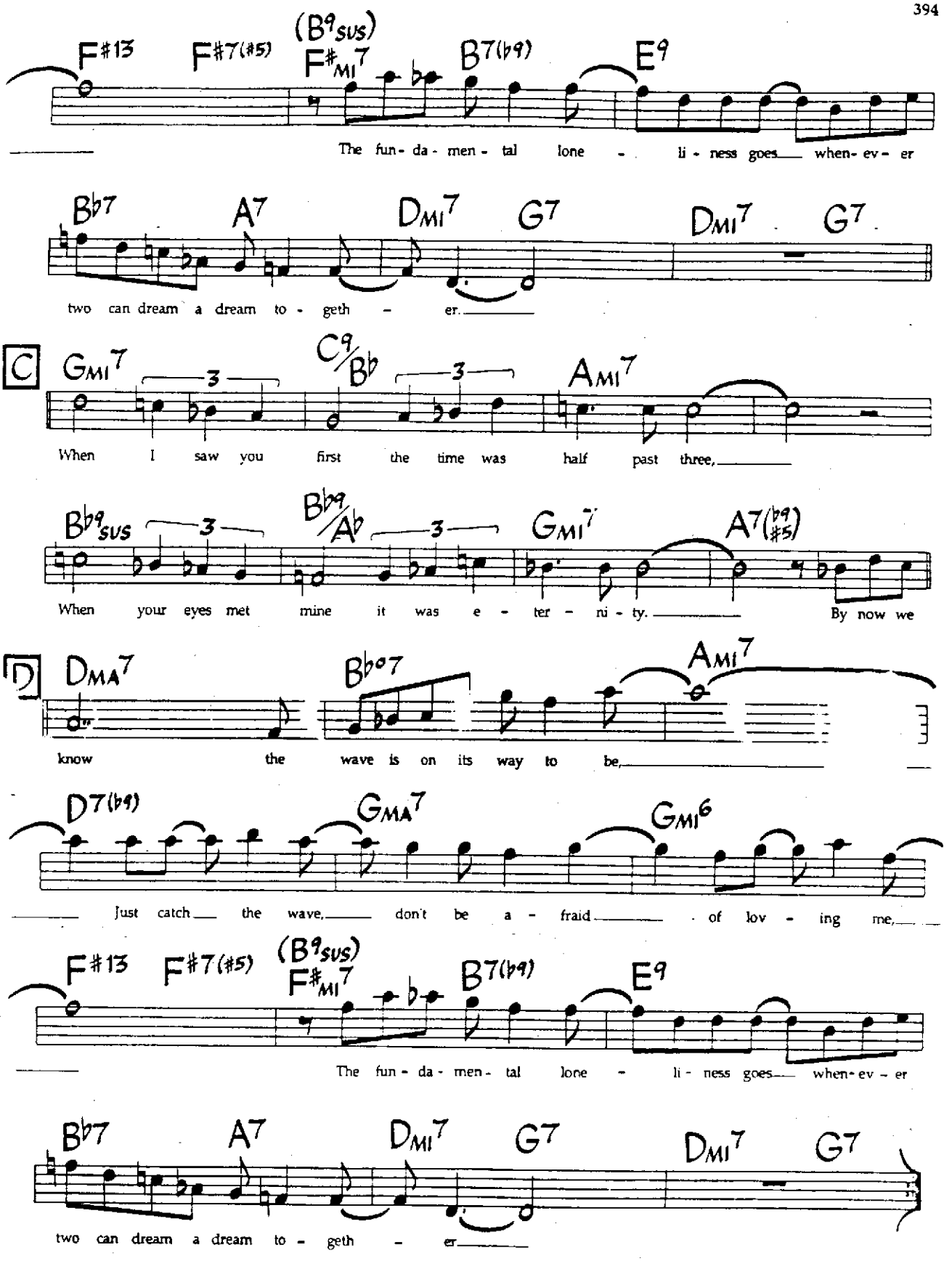
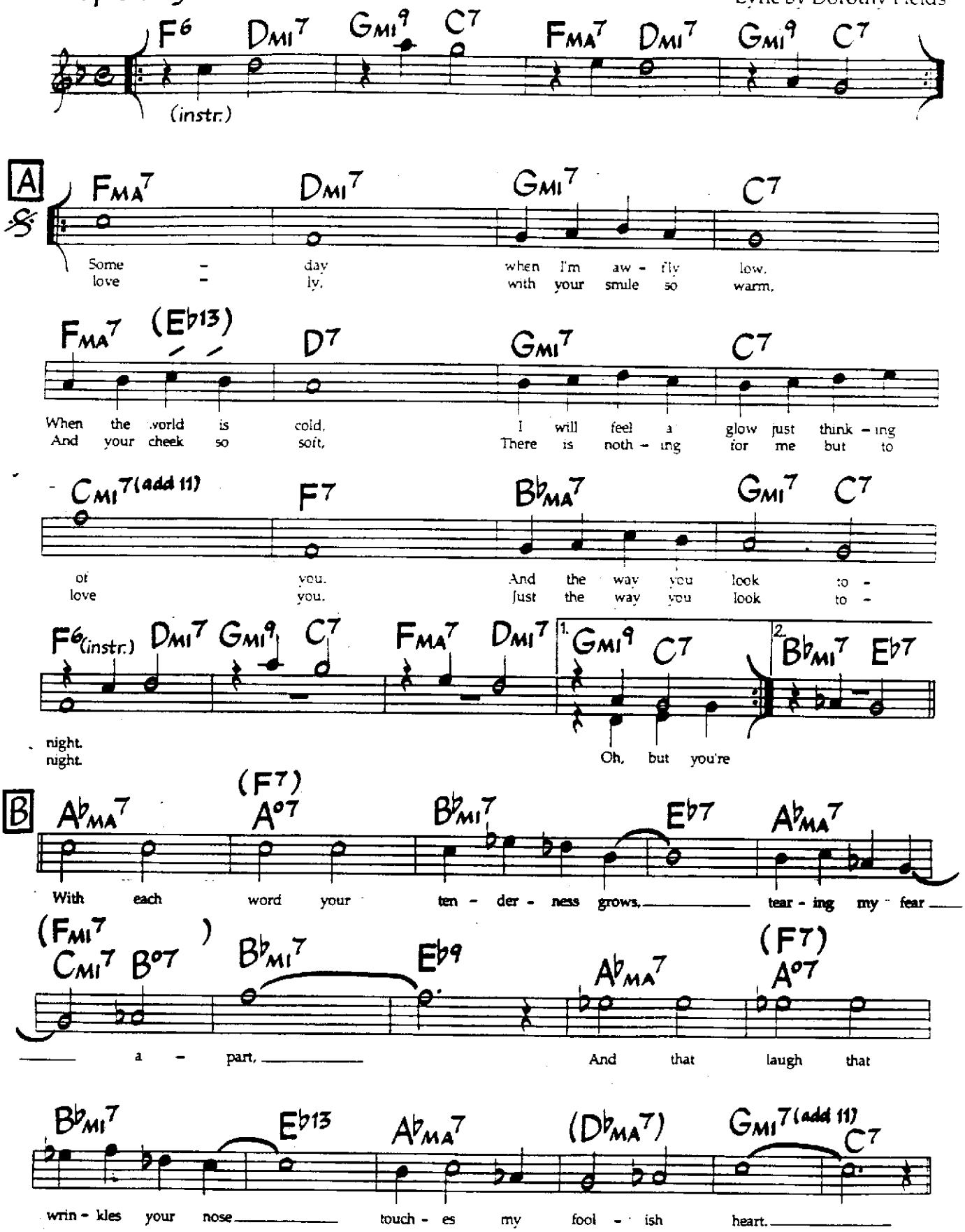

F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9
The fun - da - men - tal lone - li - ness goes when - ev - er
Bb7 A7 Dmi7 G7 Dmi7 G7
two can dream a dream to - geth - er.
C
Gmi7 C9/Bb Ami7
When I saw you first the time was half past three,
Bb9sus Bb9/Ab Gmi7 A7(b9 #5)
When your eyes met mine it was e - ter - ni - ty. By now we
D
DMA7 Bbo7 Ami7
know the wave is on its way to be,
D7(b9) GMA7 Gmi6
Just catch the wave, don't be a - fraid of lov - ing me,
F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9
The fun - da - men - tal lone - li - ness goes when - ev - er
Bb7 A7 Dmi7 G7 Dmi7 G7
two can dream a dream to - geth - er

The Way You Look Tonight

Music by Jerome Kern
Lyric by Dorothy Fields

Med.-Up Swing



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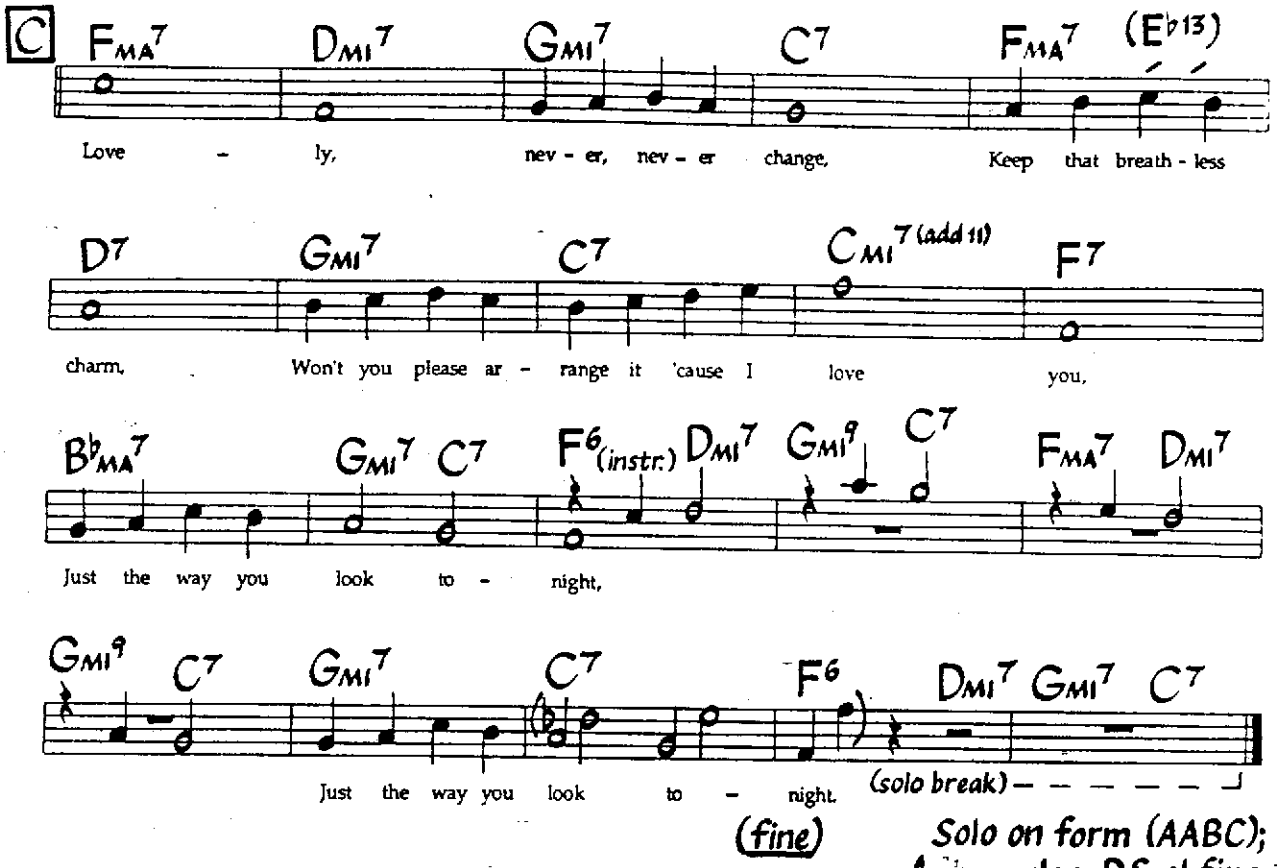
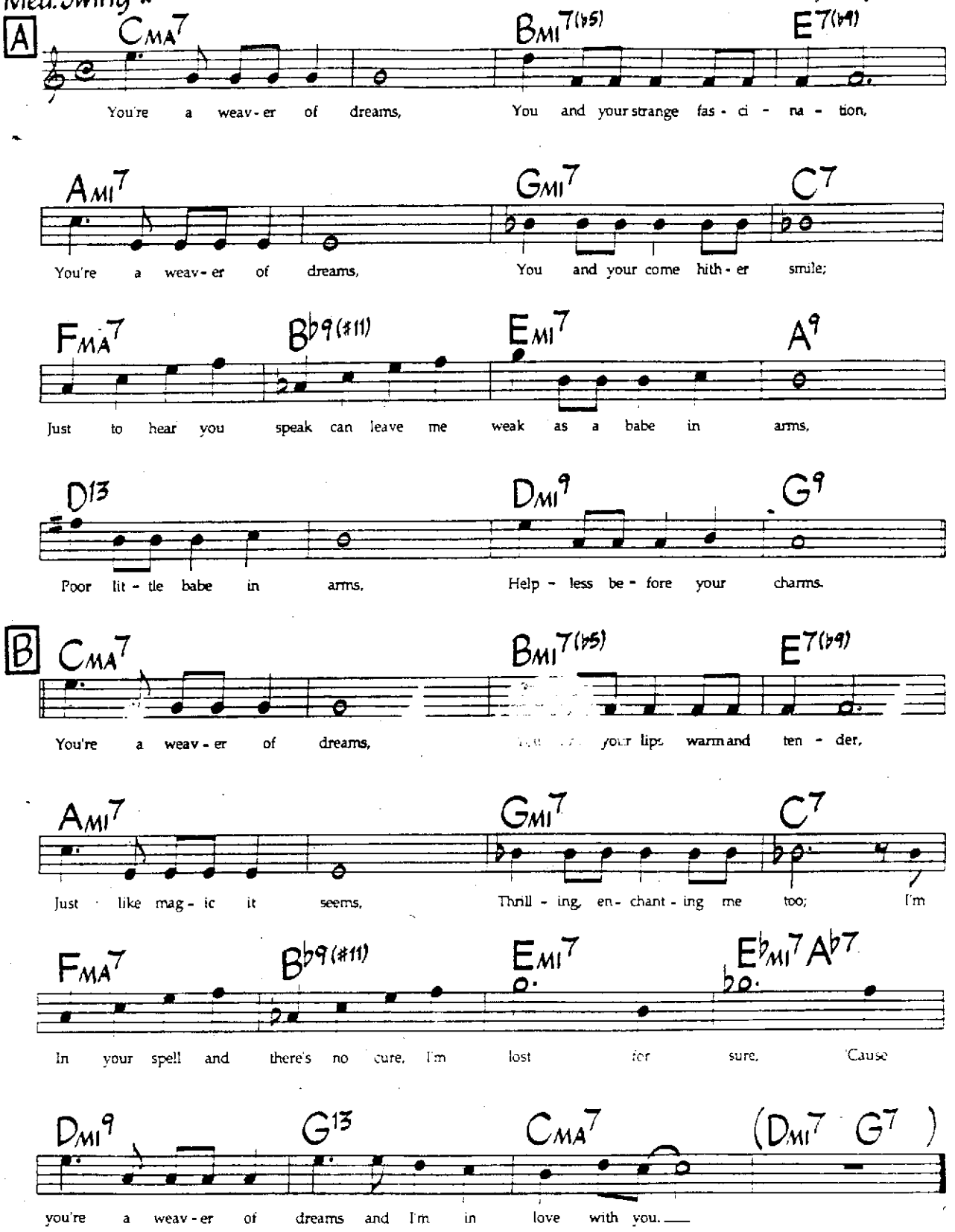


Chords in parenth- es are optional. Last f- r bars of letter C may be omitted for solo-

A Weaver Of Dreams

Music by Victor Young
Lyric by Jack Elliott

Med. Swing *



*also played as a ballad

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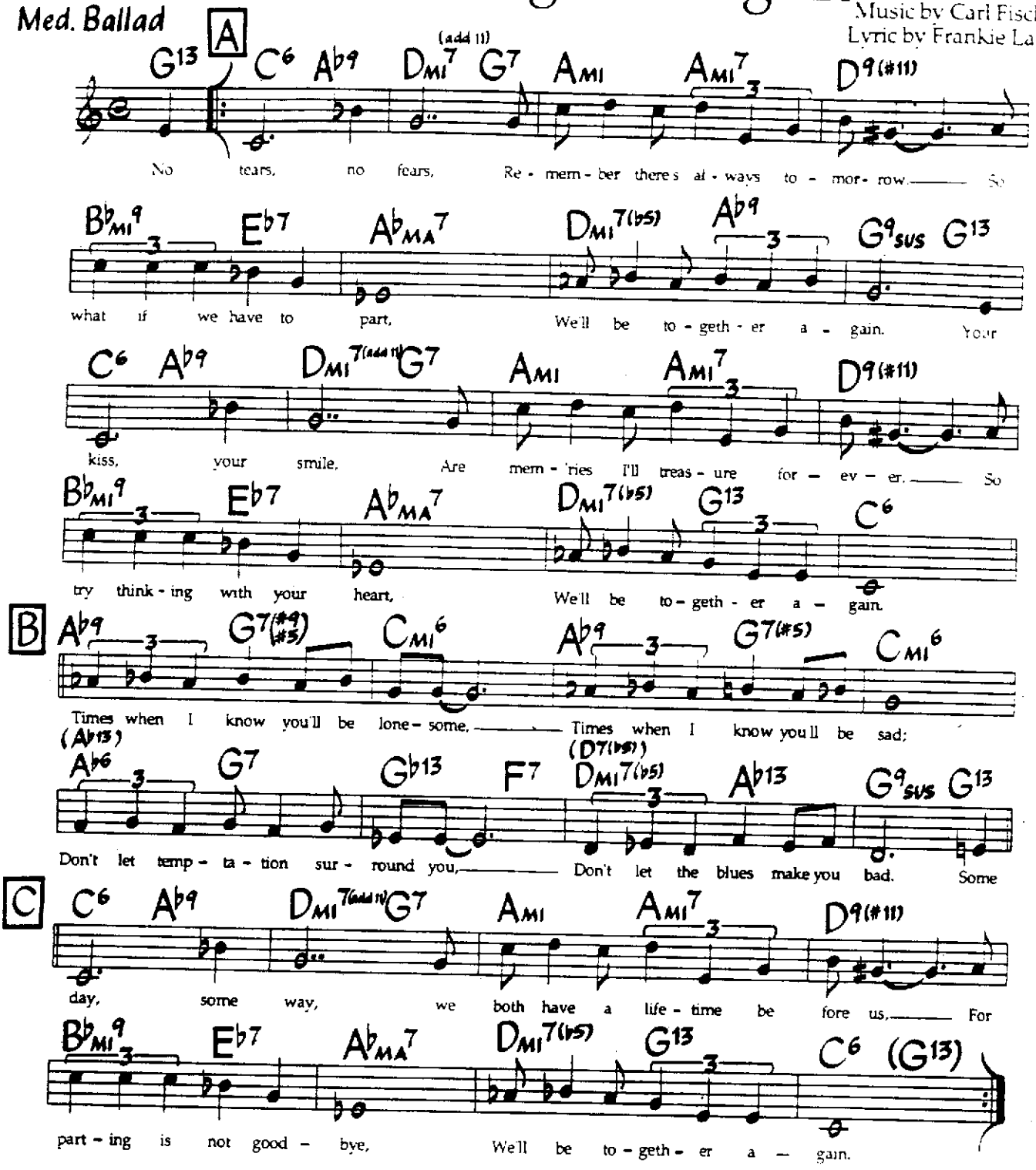
We'll Be Together Again

Music by Carl Fischer
Lyric by Frankie Laine

Med. Ballad



Two changes in a bar get two beats apiece.

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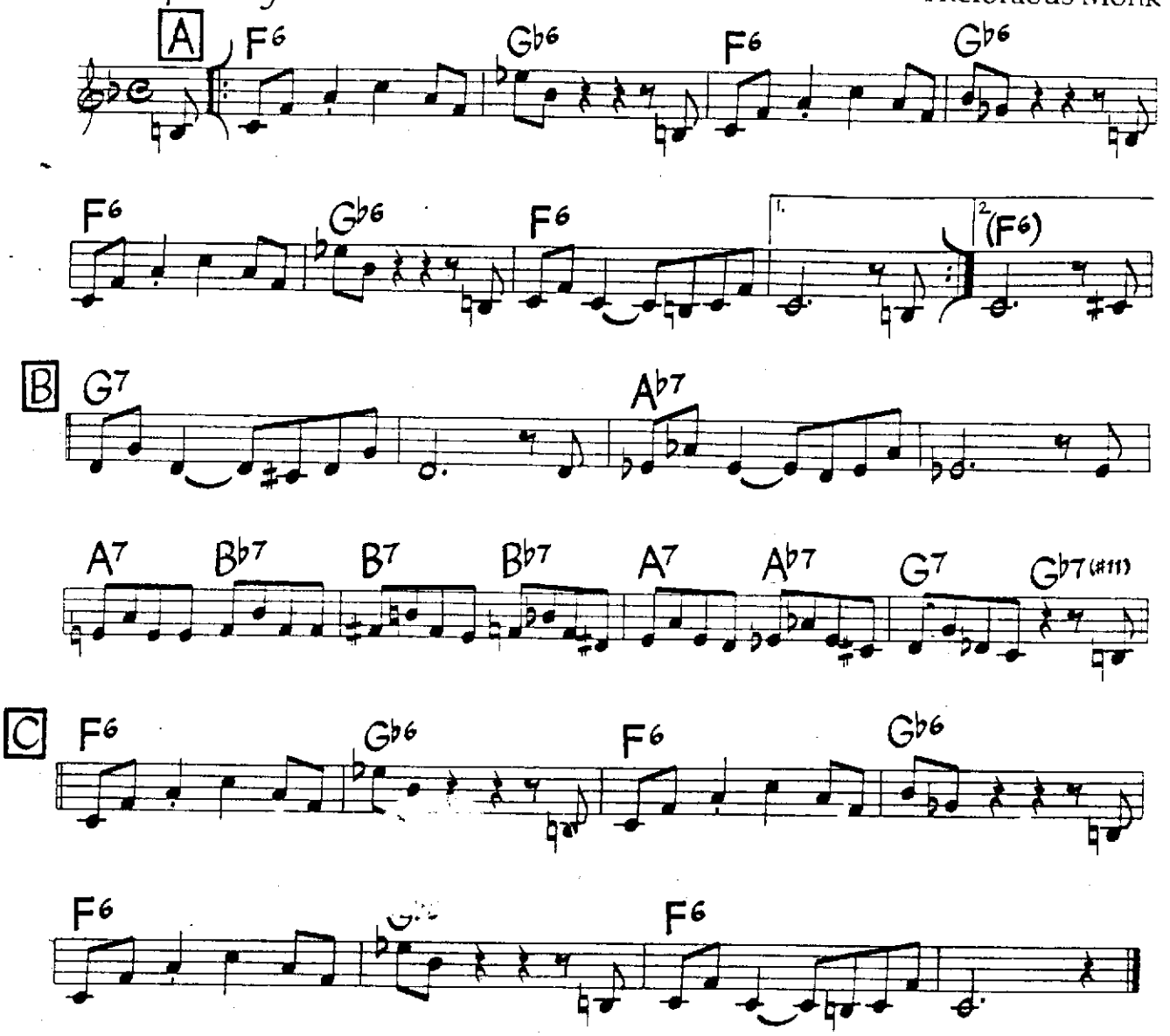
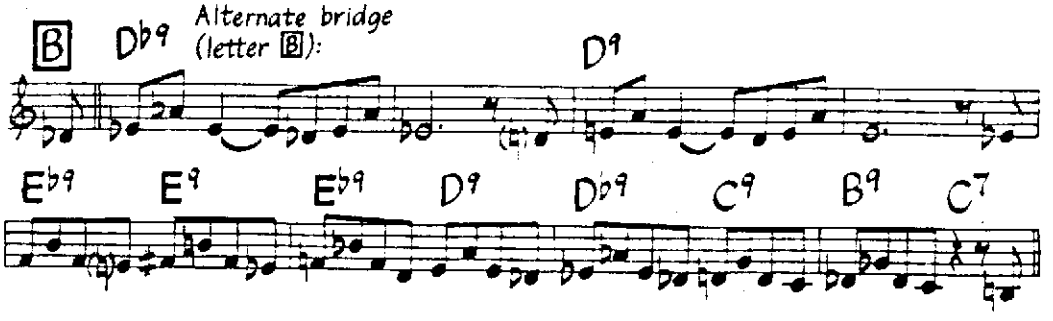
Well You Needn't

Medium (-Up) Swing

Thelonious Monk



Gb6 may be replaced by Gb9 throughout.



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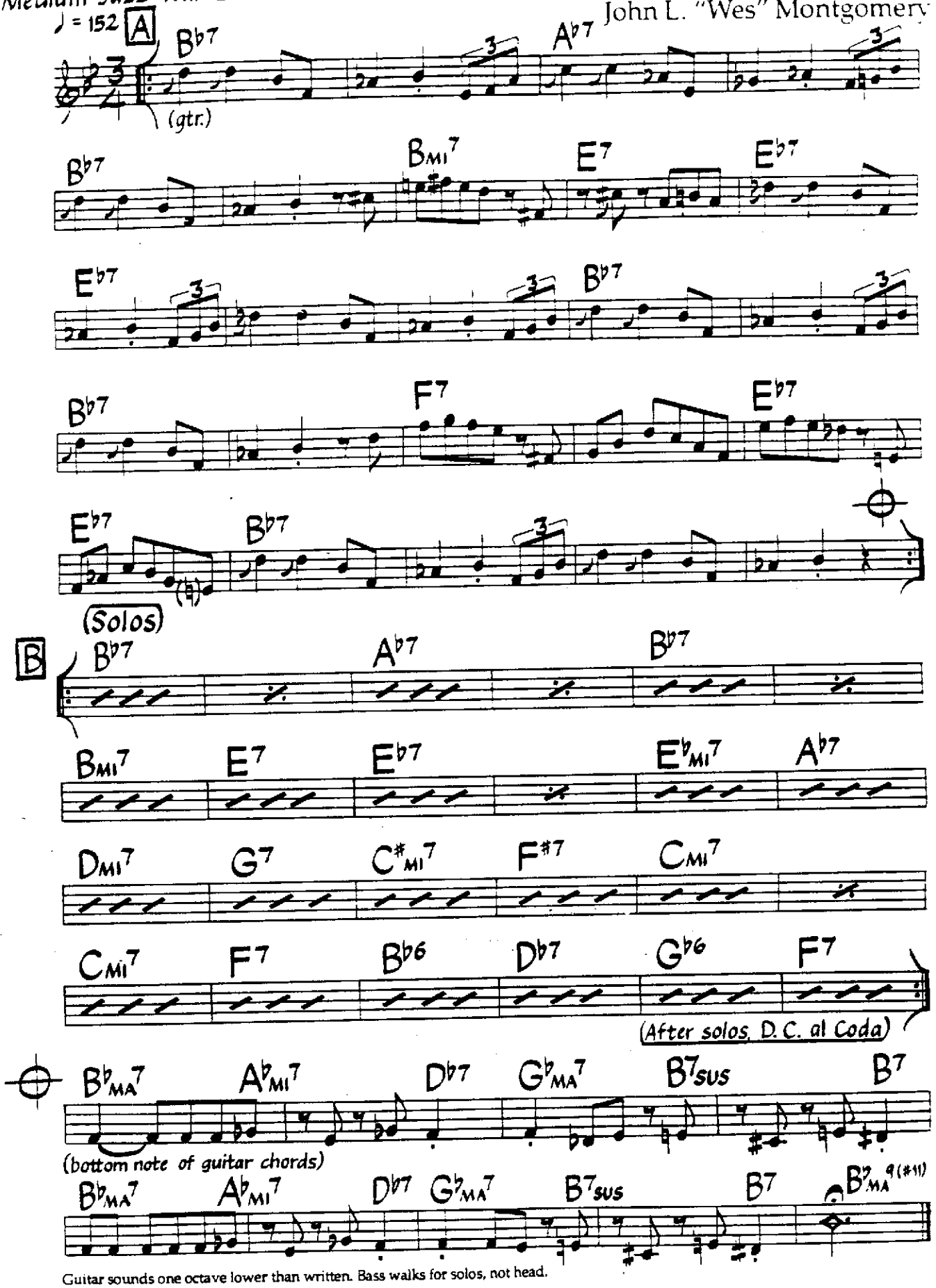
West Coast Blues

John L. "Wes" Montgomery

Medium Jazz Waltz
♩ = 152



Guitar sounds one octave lower than written. Bass walks for solos, not head.

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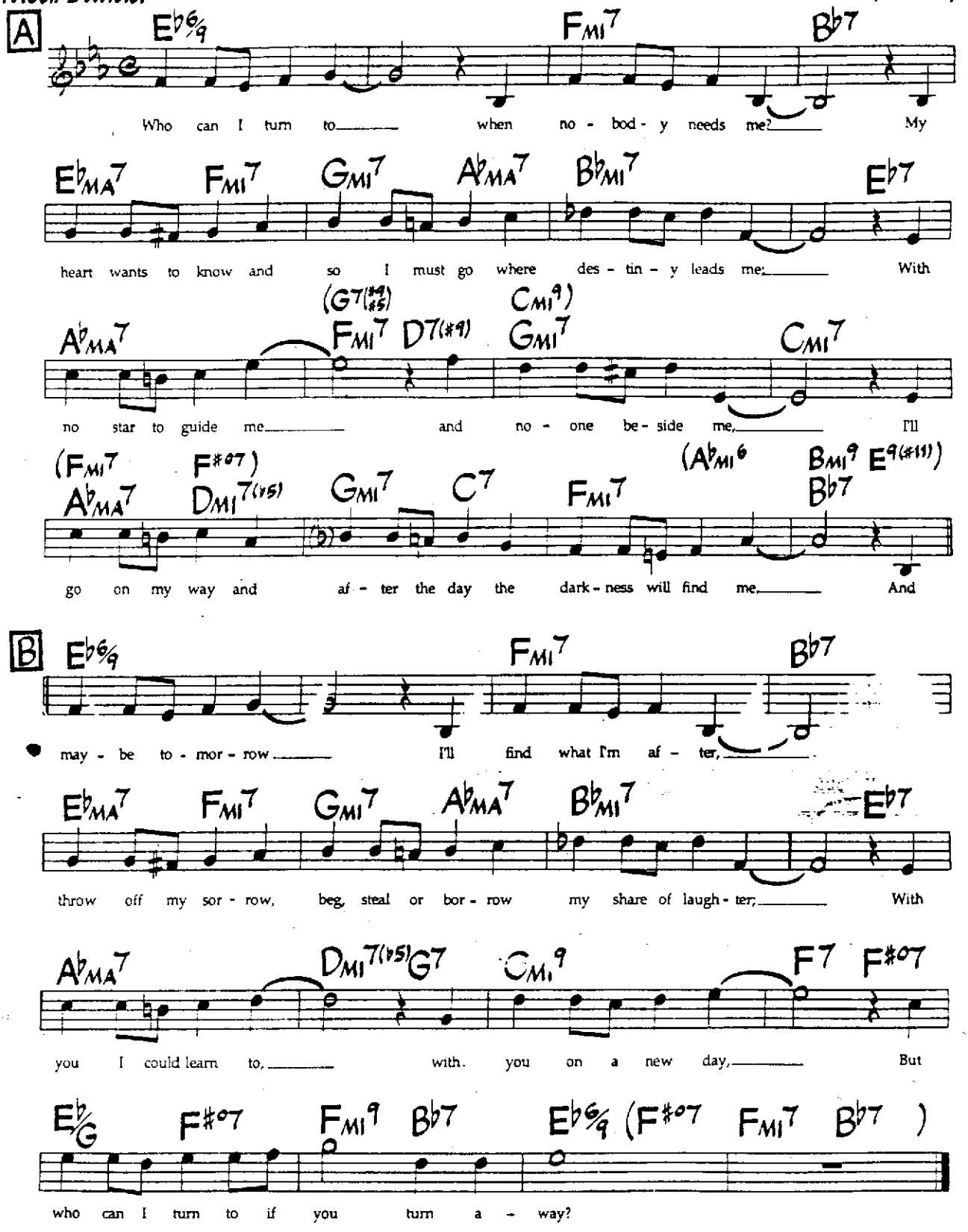
Who Can I Turn To?

Leslie Bricusse
Anthony Newley

Med. Ballad *



*also played as Medium Swing.
First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

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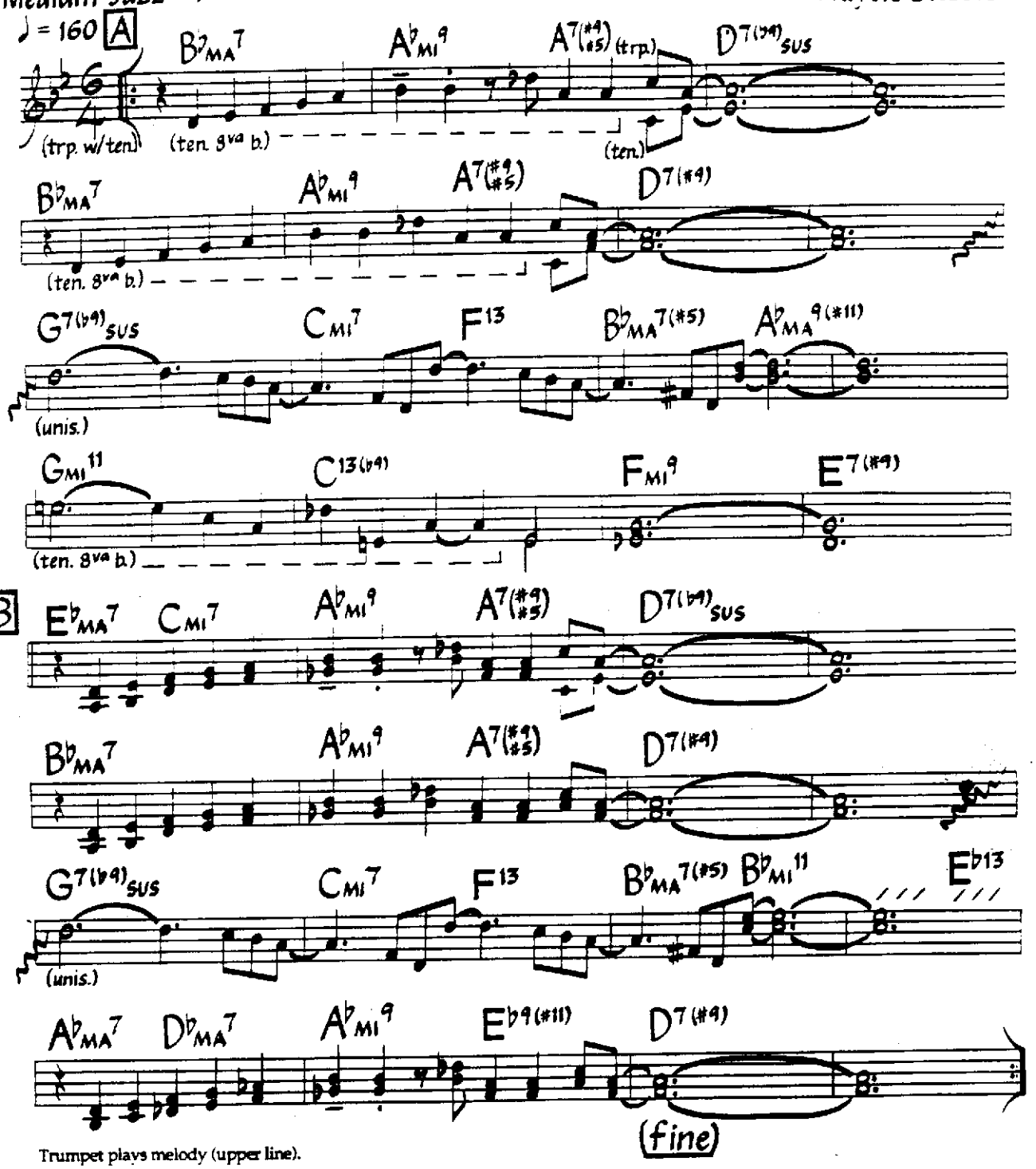
Wildflower

Wayne Shorter



Trumpet plays melody (upper line).

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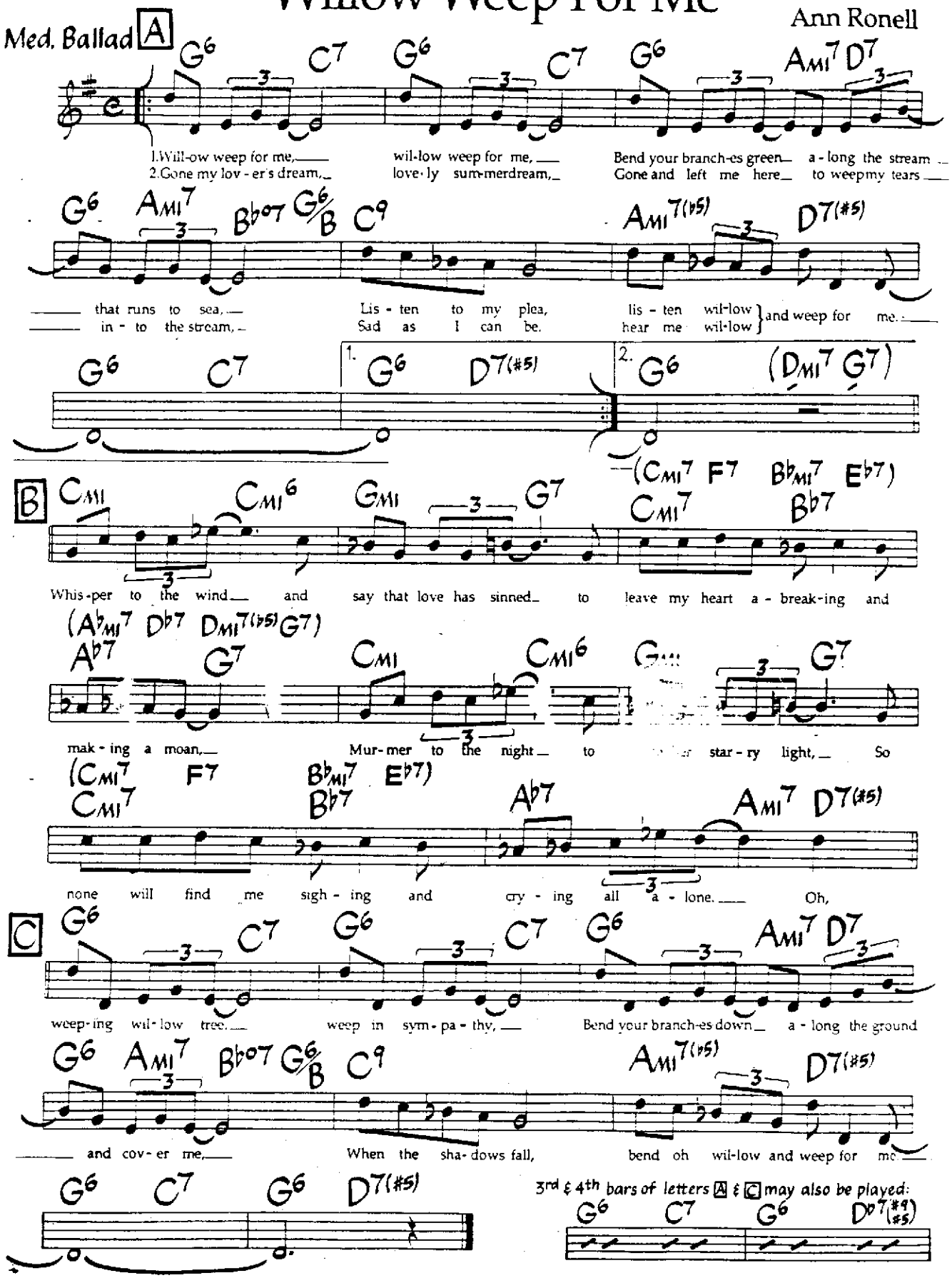
Willow Weep For Me

Ann Ronell

Med. Ballad



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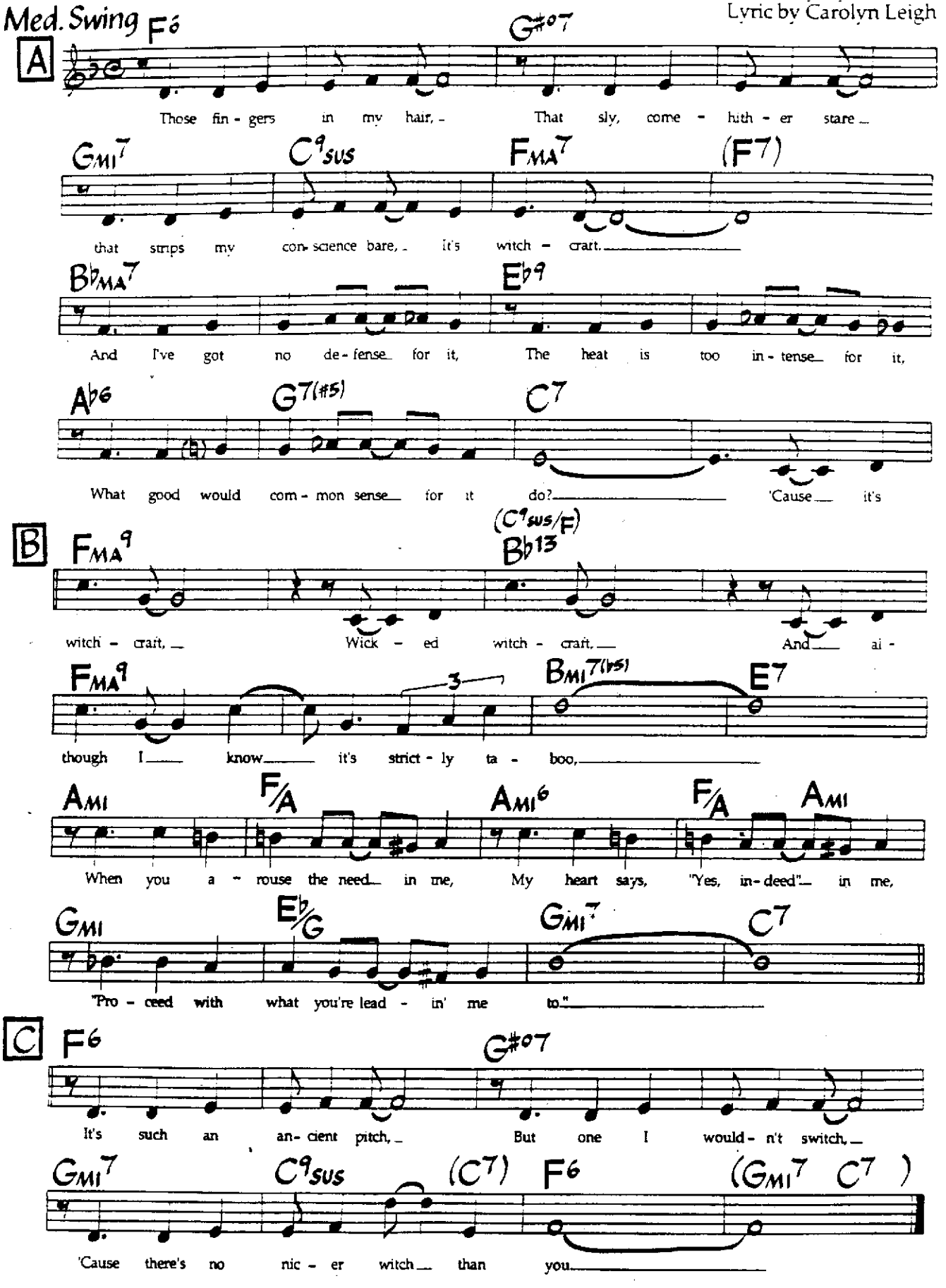
Witchcraft

Music by Cy Coleman
Lyric by Carolyn Leigh



Head is played in 2 (letter B may be in 4); solos in 4.

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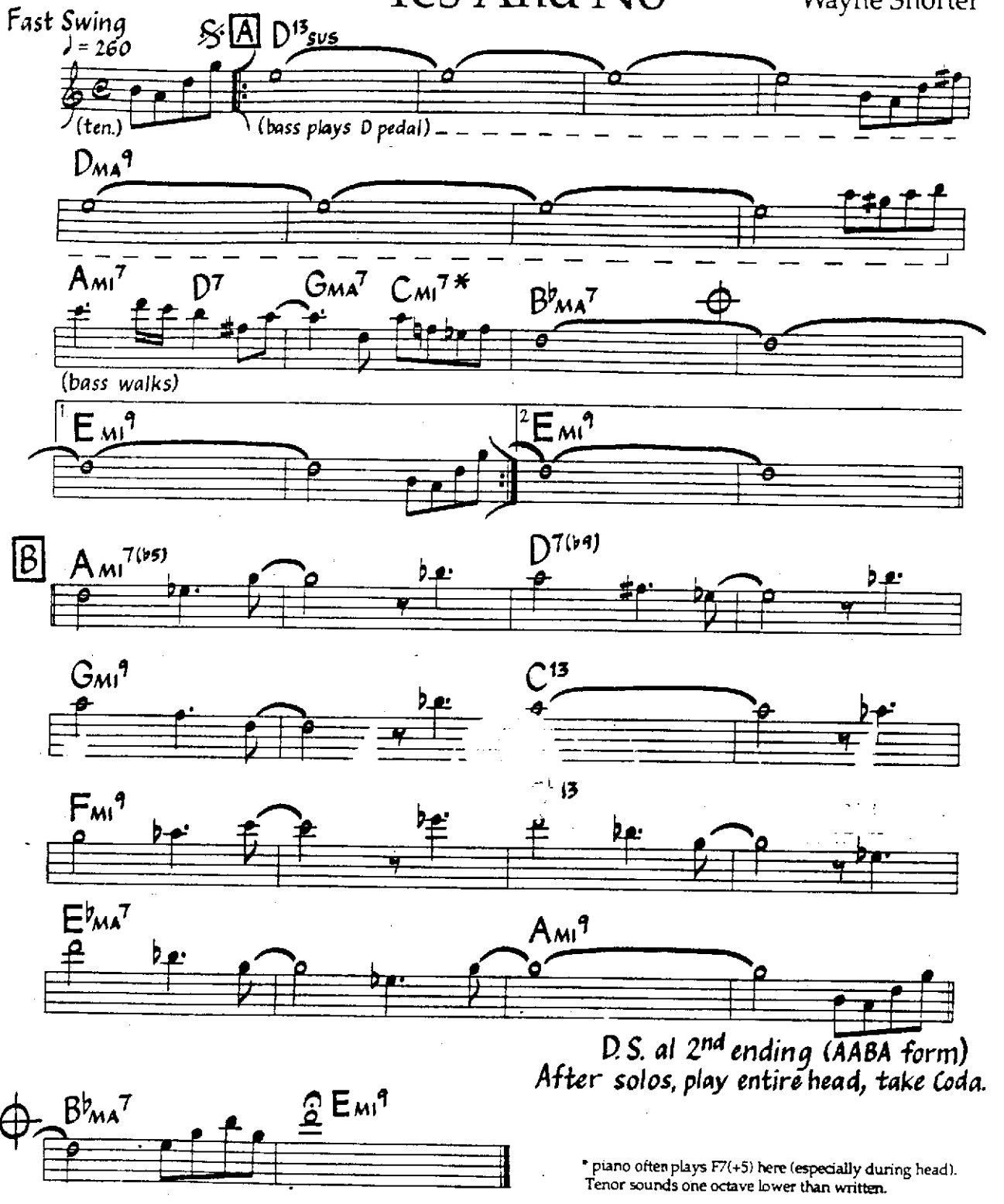
Yes And No

Wayne Shorter



* piano often plays F7(+5) here (especially during head).
Tenor sounds one octave lower than written.

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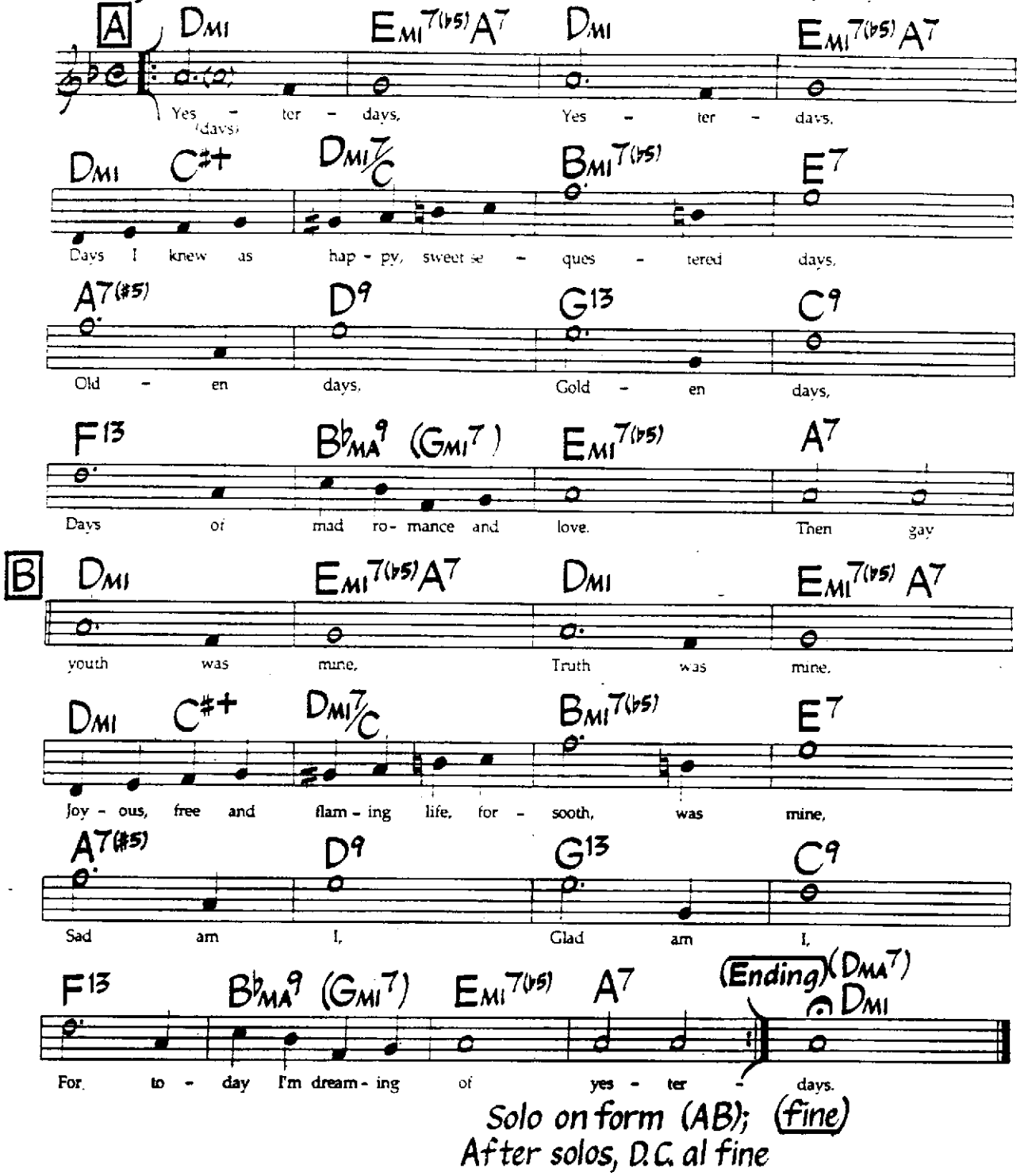
Yesterdays

Music by Jerome Kern
Lyric by Otto Harbach

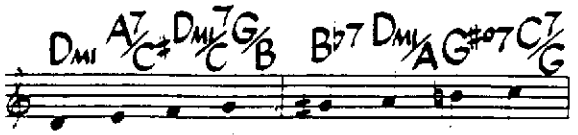
Med. Swing (or Ballad)



Solo on form (AB); (fine)
After solos, D.C. al fine

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for bars 5&6 of letters A & B:



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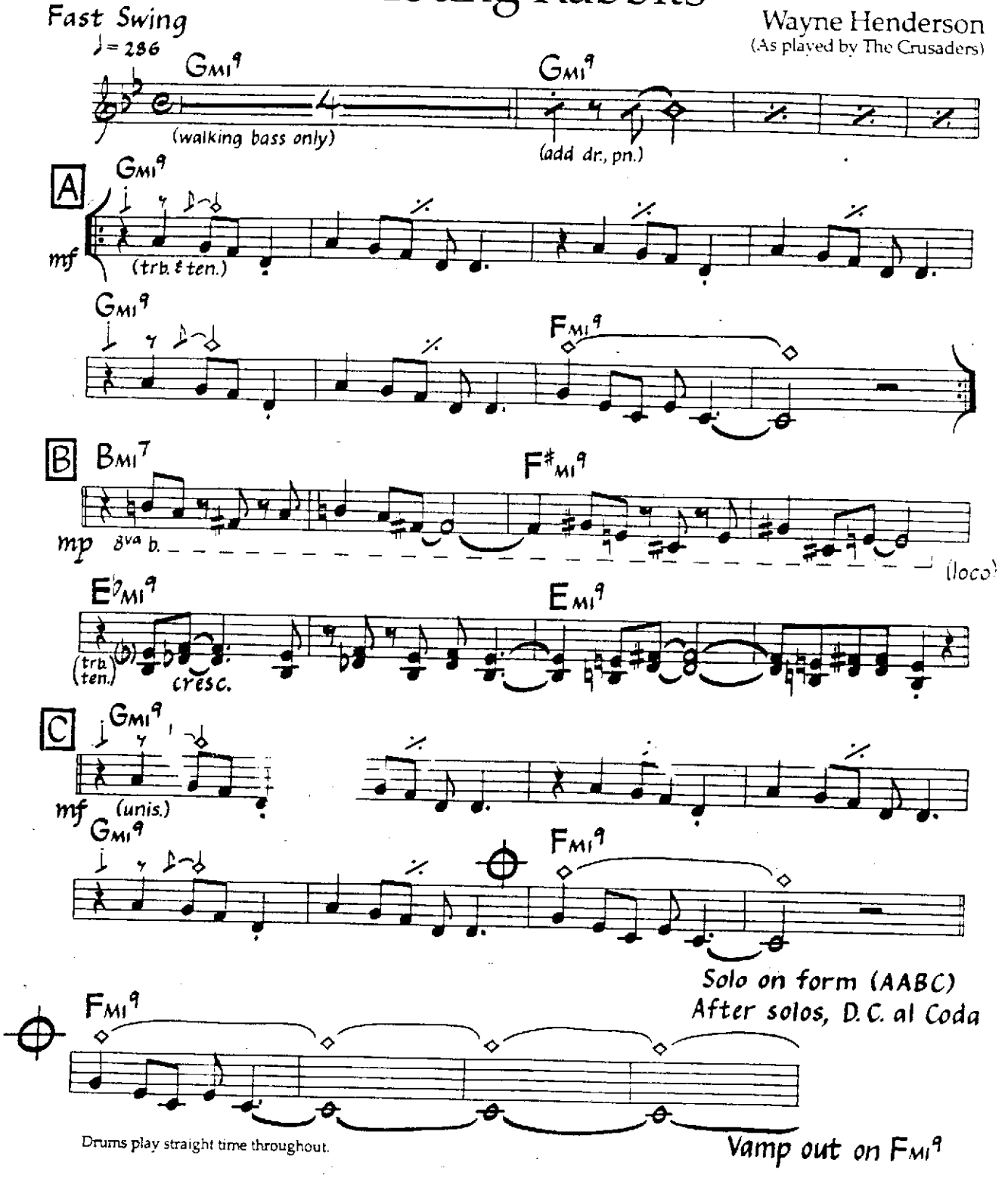
Young Rabbits

Wayne Henderson
(As played by The Crusaders)



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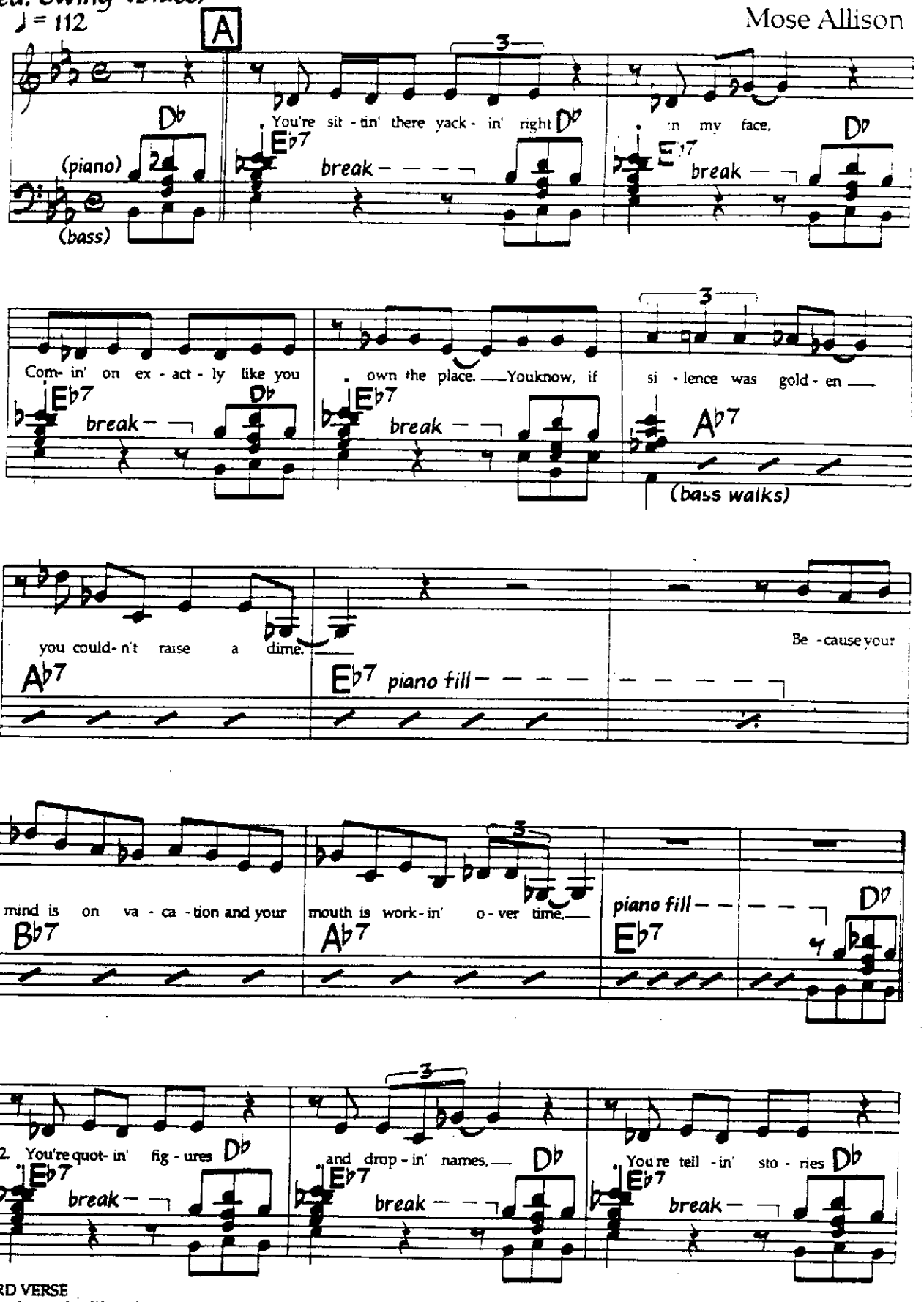
Your Mind Is On Vacation

Med. Swing (Blues)

♩ = 112

Mose Allison



3RD VERSE
You know that life is short, talk is cheap.
Don't be makin' promises that you can't keep.
If you don't like this little song I'm singin',
Just grin and bear it; all I can say is if the shoe fits, wear it.
If you must keep talkin', please try to make it rhyme.
Because your mind is on vacation and your mouth is working overtime.

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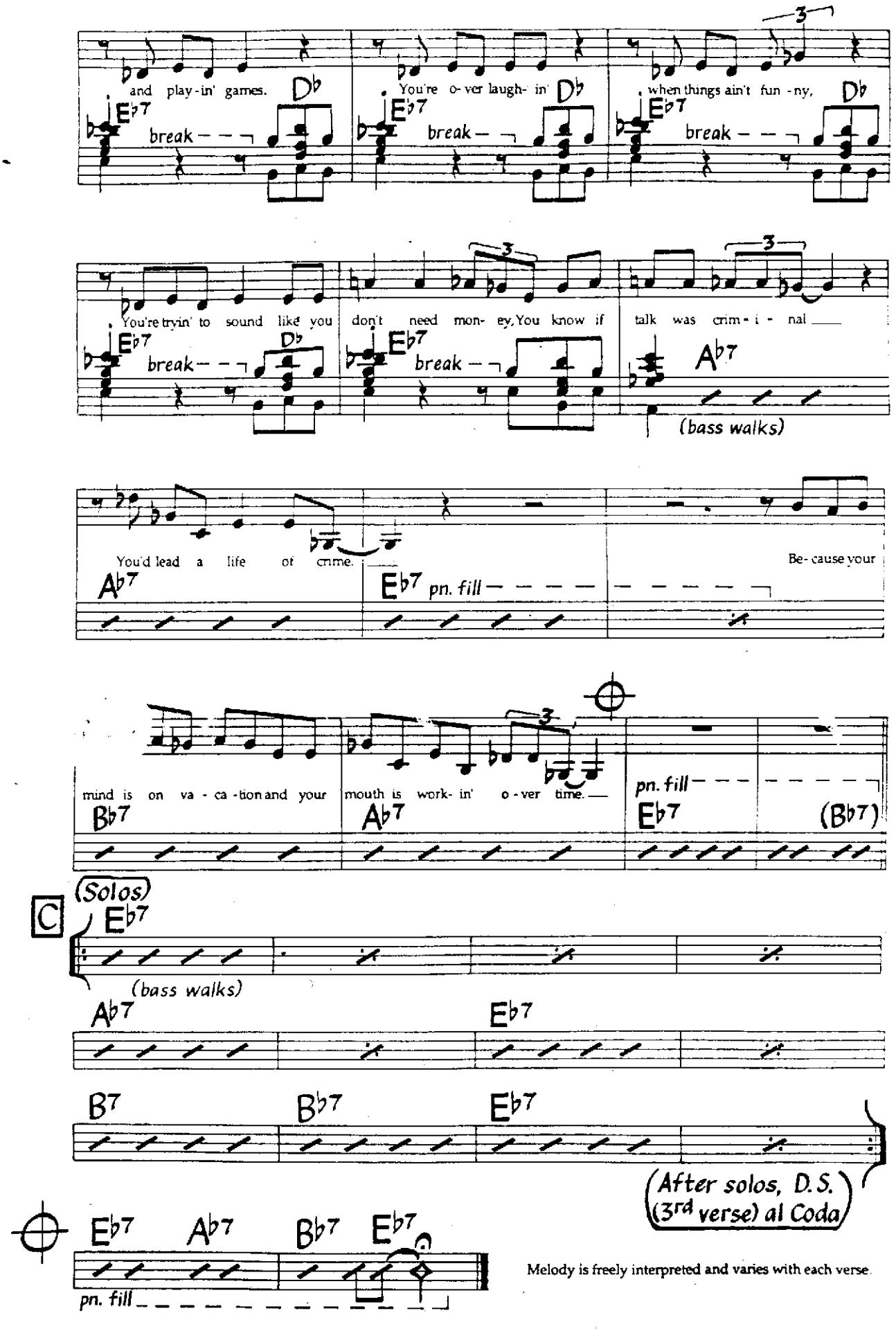
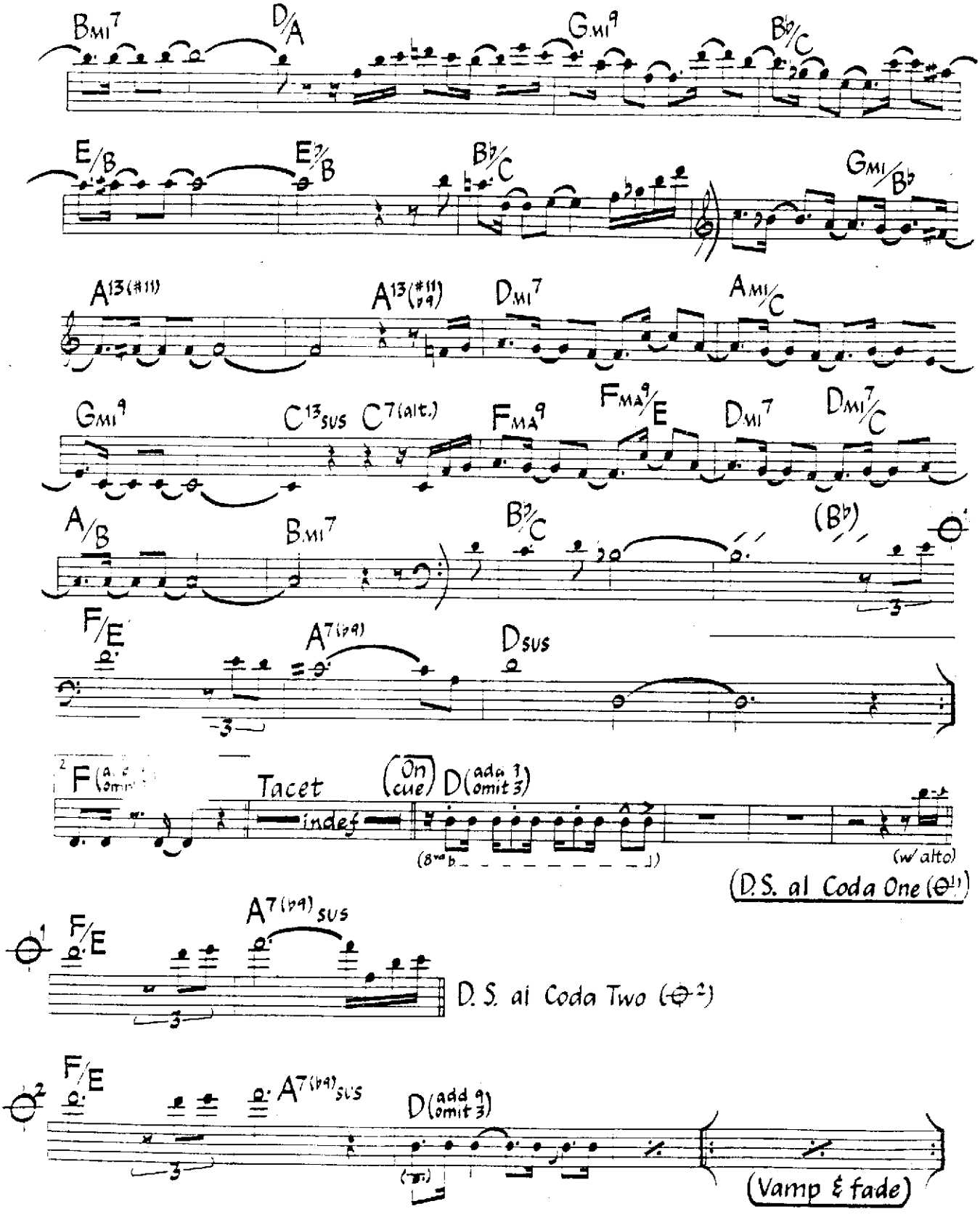
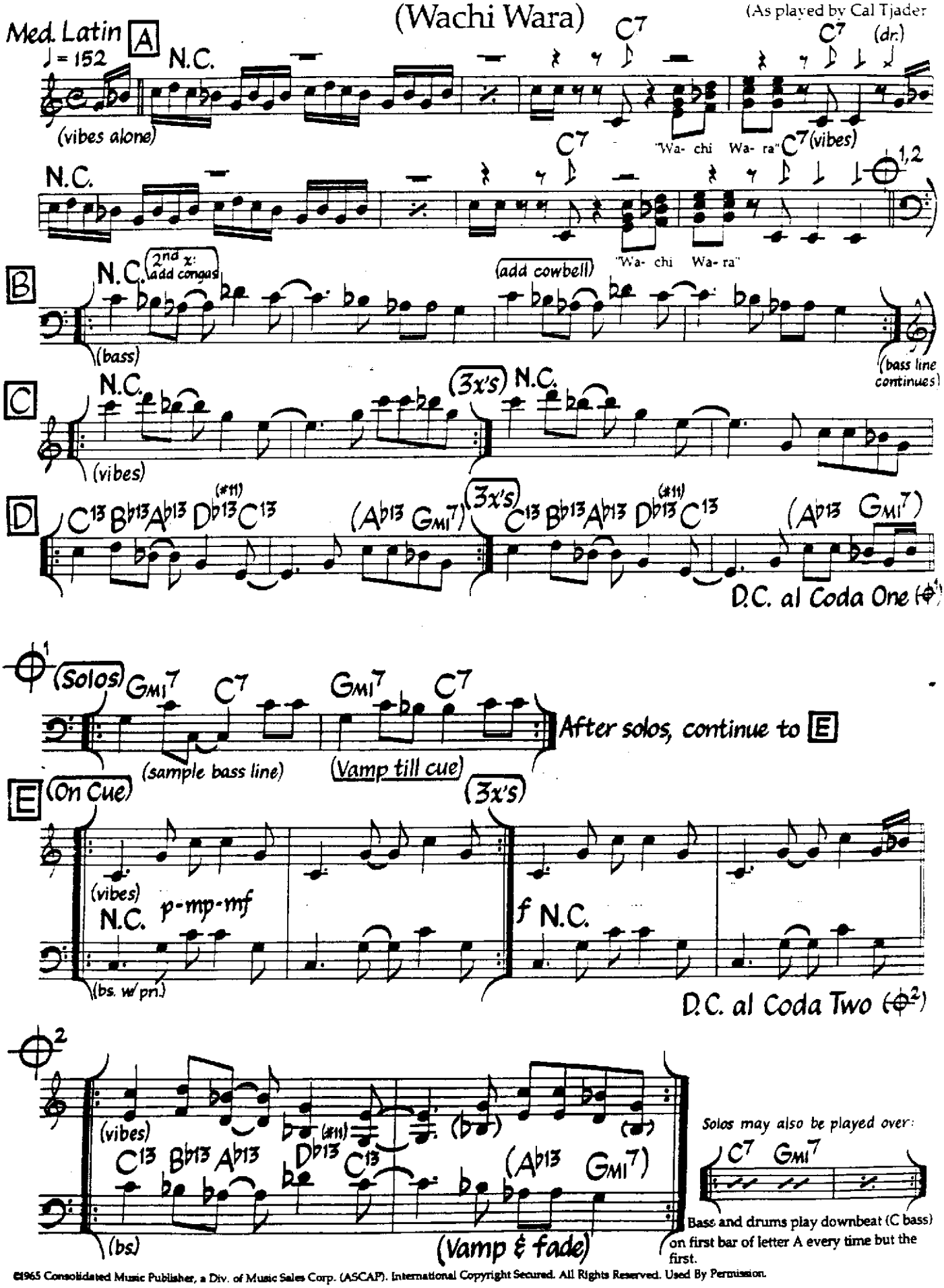


Melody is freely interpreted and varies with each verse.


BMI7
D/A
GMI9
B♭/C
E/B
E7/B
B♭/C
GMI/B♭
A13(#11)
A13(#11)
DMI7
AMI/C
GMI9
C13SUS
C7(alt.)
FMA9
FMA9/E
DMI7
DMI7/C
A/B
BMI7
B♭/C
(B♭)
F/E
A7(♭9)
DSUS
Tacet
indef
(On cue)
D(add 9 omit 3)
(8va b)
(w/ alto)
(D.S. al Coda One)
A7(♭9)SUS
F/E
D.S. al Coda Two
F/E
A7(♭9)SUS
D(add 9 omit 3)
(Vamp & fade)

Soul Sauce
(Wachi Wara)

Dizzy Gillespie
Chano Pozo
(As played by Cal Tjader



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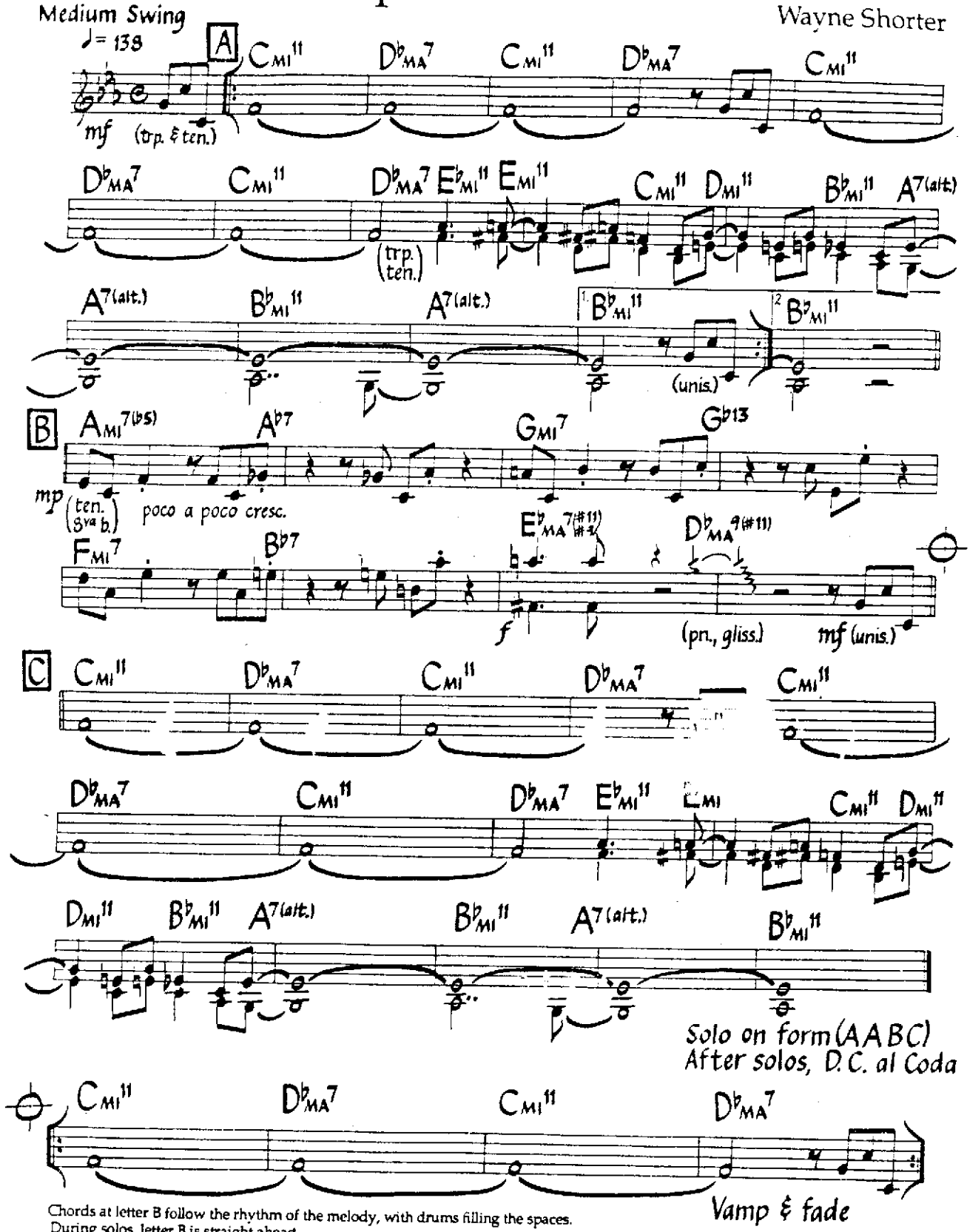
Speak No Evil

Wayne Shorter



Chords at letter B follow the rhythm of the melody, with drums filling the spaces.
During solos, letter B is straight ahead.
The tied F's are started quietly and crescendoed each time.
Kicks and anticipated chords hold for solos. Dbma7 & Bbmi11 chords may also be anticipated for solos.

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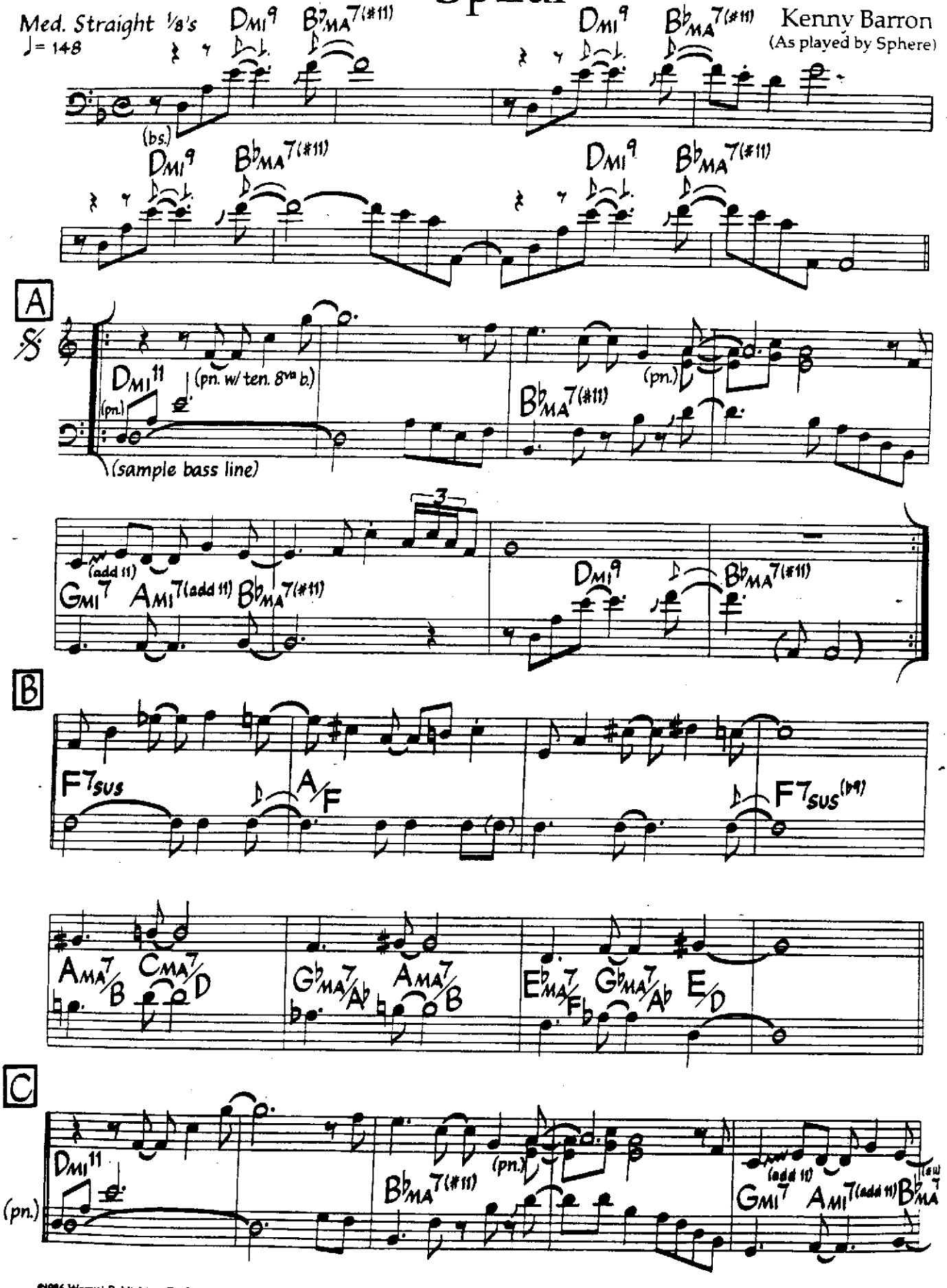
Spiral

Med. Straight 1/8's
♩= 148

Kenny Barron
(As played by Sphere)



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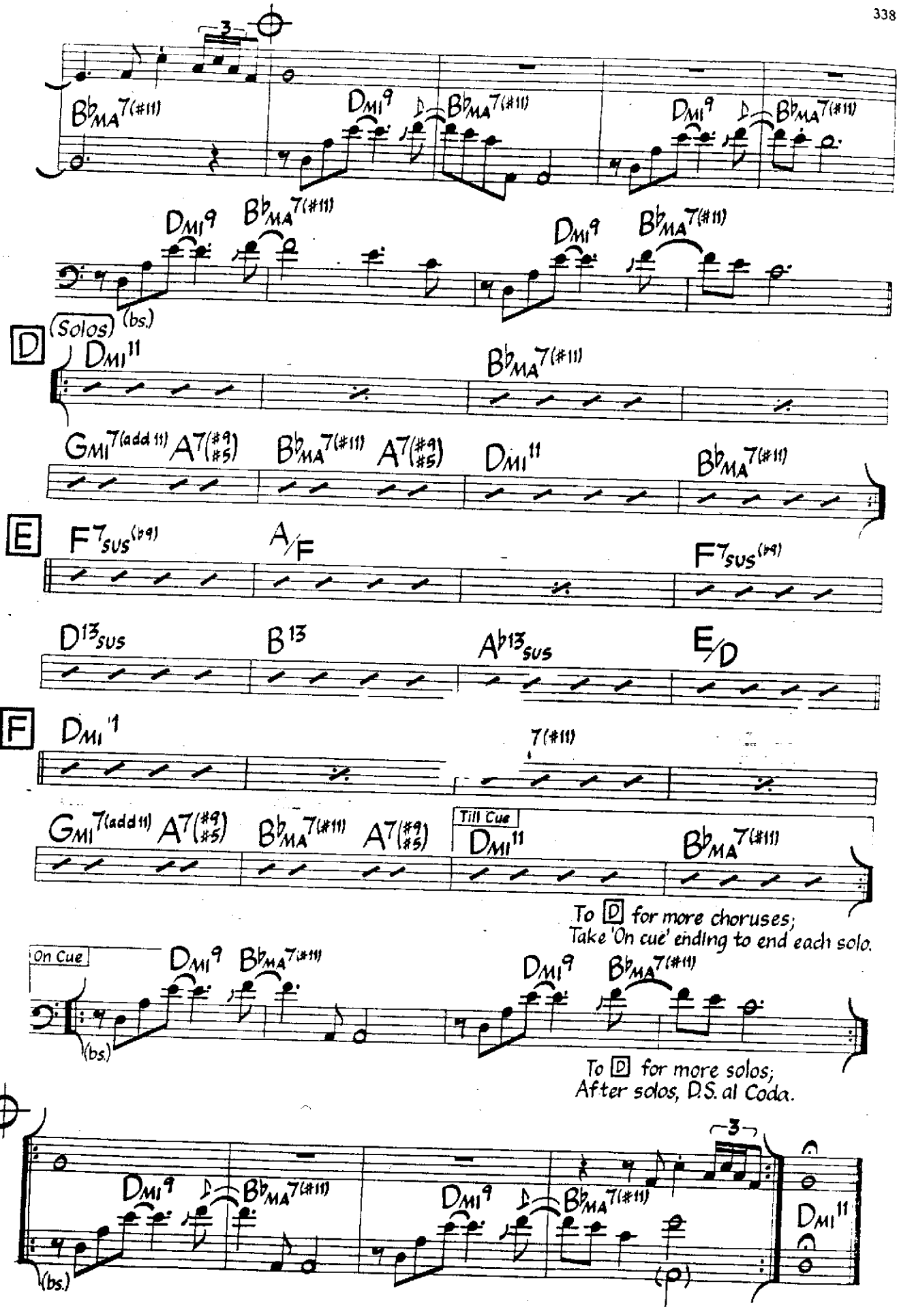
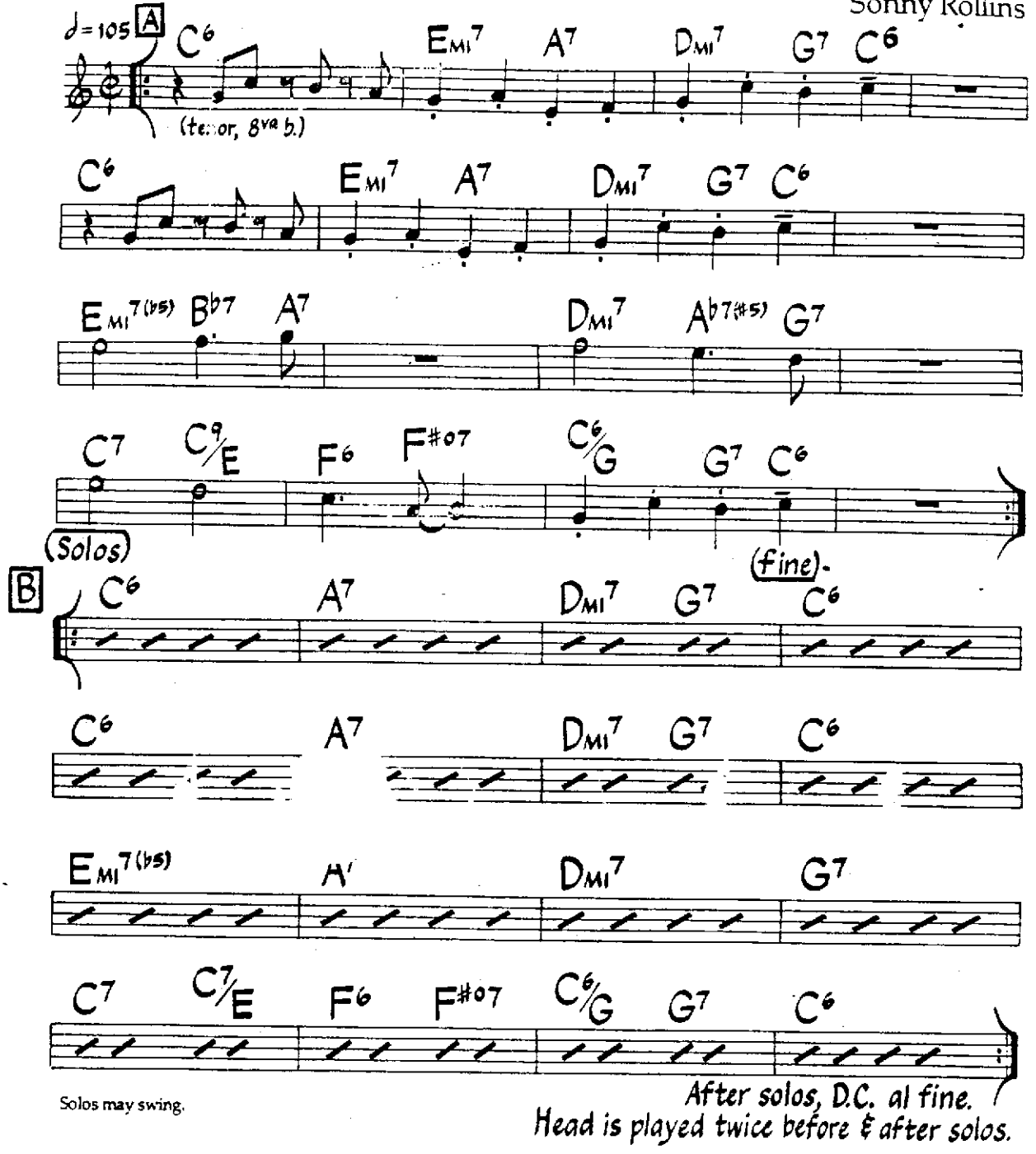

3
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
(bs.)
D
(Solos)
DMI11
B♭MA7(#11)
GMI7(add 11)
A7(#9 #5)
B♭MA7(#11)
A7(#9 #5)
DMI11
B♭MA7(#11)
E
F7SUS(♭9)
A/F
F7SUS(♭9)
D13SUS
B13
A♭13SUS
E/D
F
DMI11
7(#11)
GMI7(add 11)
A7(#9 #5)
B♭MA7(#11)
A7(#9 #5)
Till Cue
DMI11
B♭MA7(#11)
To D for more choruses;
Take 'On cue' ending to end each solo.
On Cue
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
(bs.)
To D for more solos;
After solos, D.S. al Coda.
3
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI11
(bs.)

Medium Swinging
Latin

St. Thomas

Sonny Rollins



Solos may swing.

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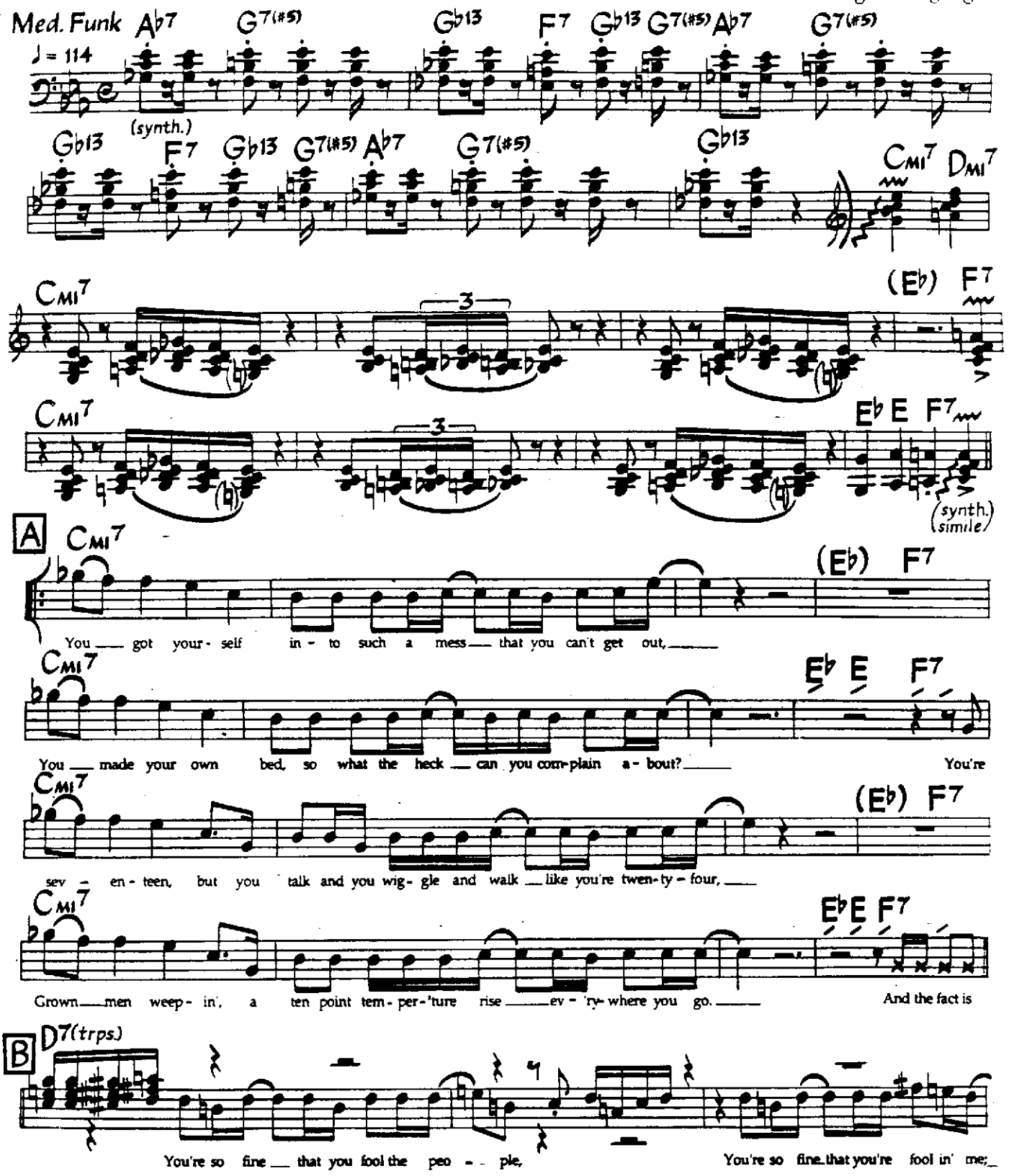
Sticky Wicket

Al Jarreau
Jay Graydon
Greg Phillinganes



2nd VERSE
Seven-thirty, Morning Mr. Price what a day for school.
Bright and early, Perfect little disguise for the folks you fool.
Midnight passion, Ain't no surprise to me what you're comin' to.
There's red light flashin', Look out you're goin' too fast, what you gonna do.

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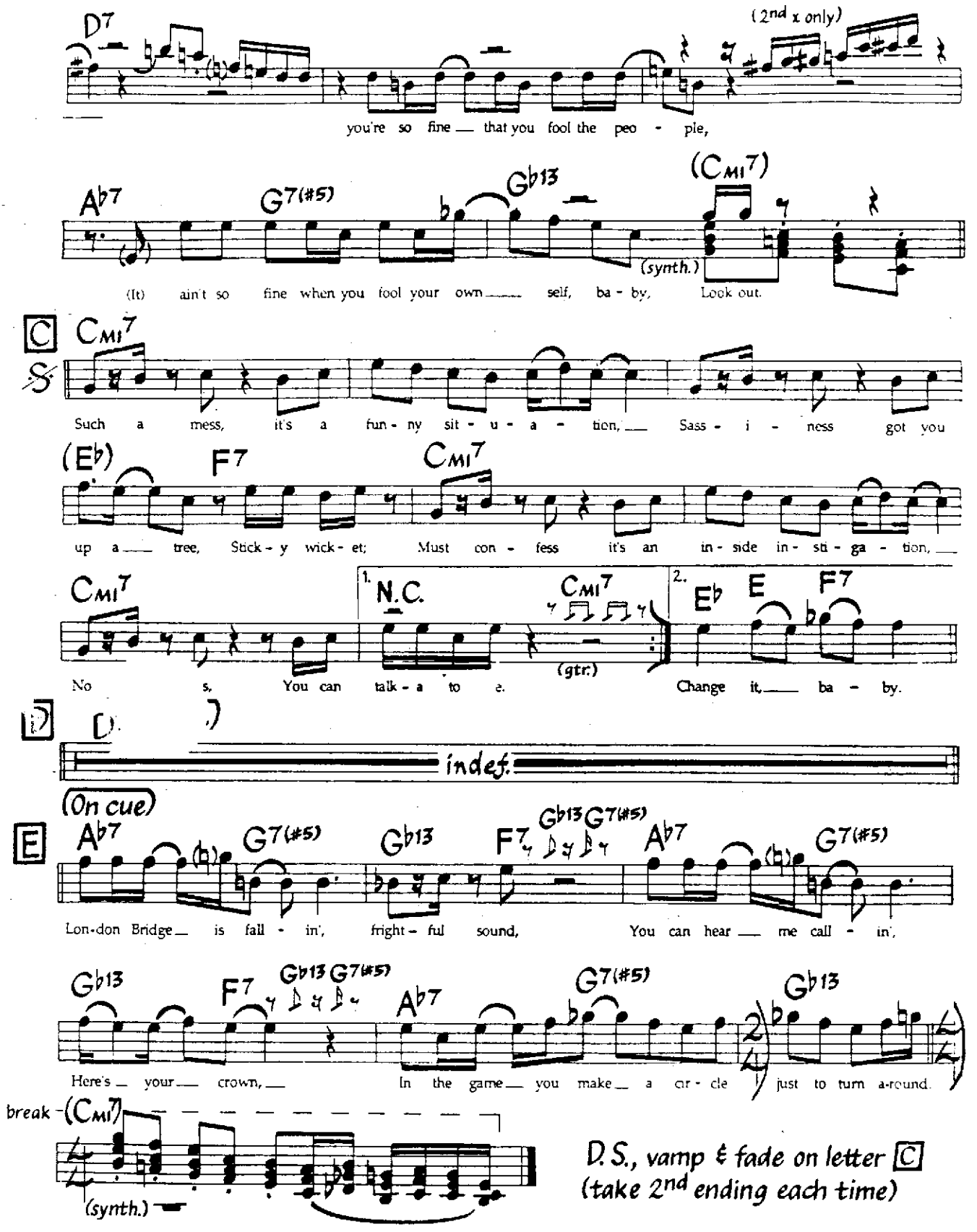
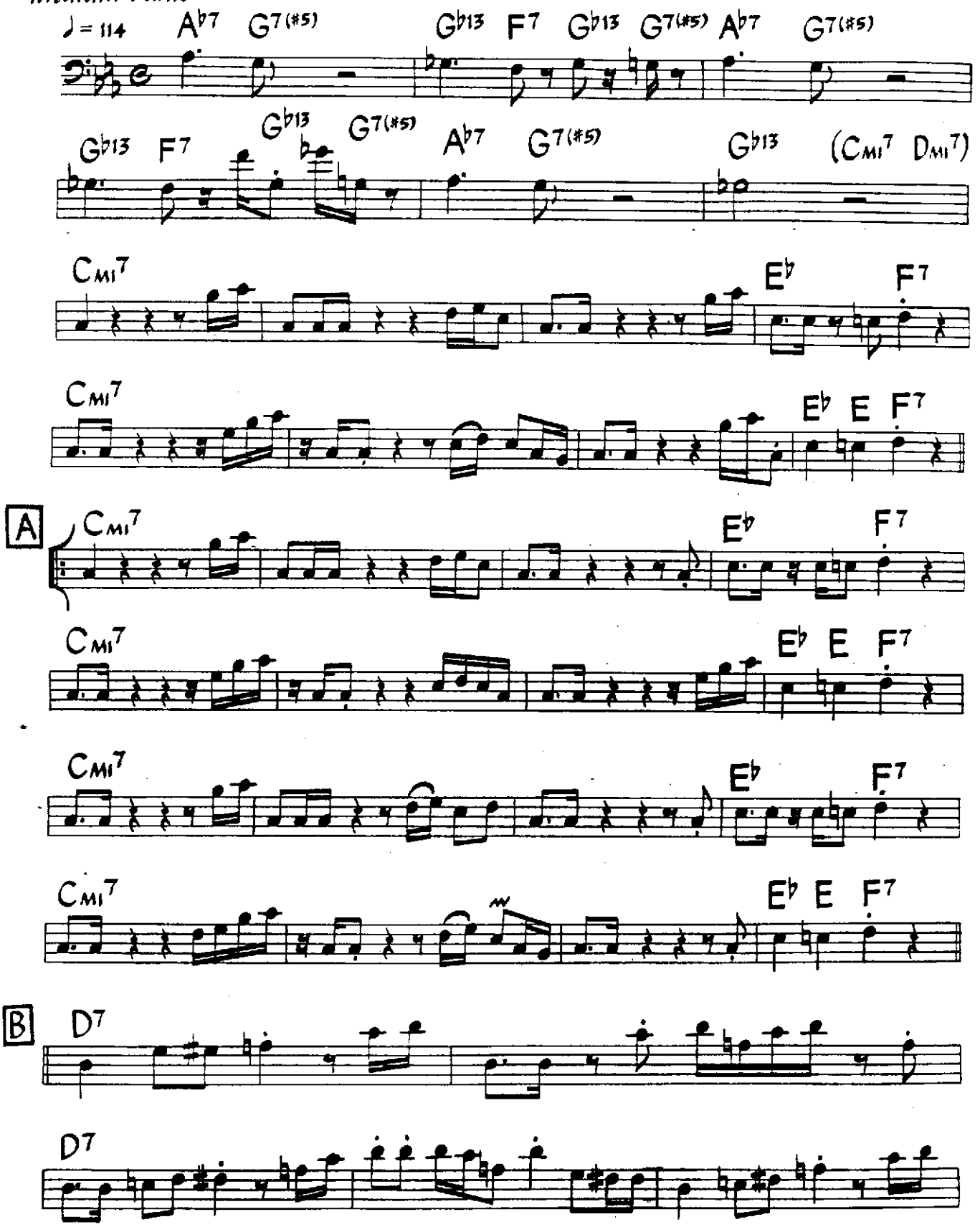

D7
(2nd x only)
you're so fine — that you fool the peo - ple,
Ab7
G7(#5)
Gb13
(CMI7)
(synth.)
(It) ain't so fine when you fool your own — self, ba - by, Look out.
C
CMI7
Such a mess, it's a fun - ny sit - u - a - tion, — Sass - i - ness got you
(Eb)
F7
CMI7
up a — tree, Stick - y wick - et; Must con - fess it's an in - side in - sti - ga - tion, —
1. N.C.
CMI7
(gtr.)
2. Eb
E
F7
No s, You can talk - a to e. Change it, — ba - by.
D
indef.
(On cue)
Ab7
G7(#5)
Gb13
F7
Gb13 G7(#5)
Ab7
G7(#5)
Lon-don Bridge — is fall - in', fright - ful sound, You can hear — me call - in',
Gb13
F7
Gb13 G7(#5)
Ab7
G7(#5)
Gb13
Here's — your — crown, — In the game — you make — a cir - cle just to turn a-round.
break
(CMI7)
(synth.)
D.S., vamp & fade on letter C
(take 2nd ending each time)

Sticky Wicket (Bass)

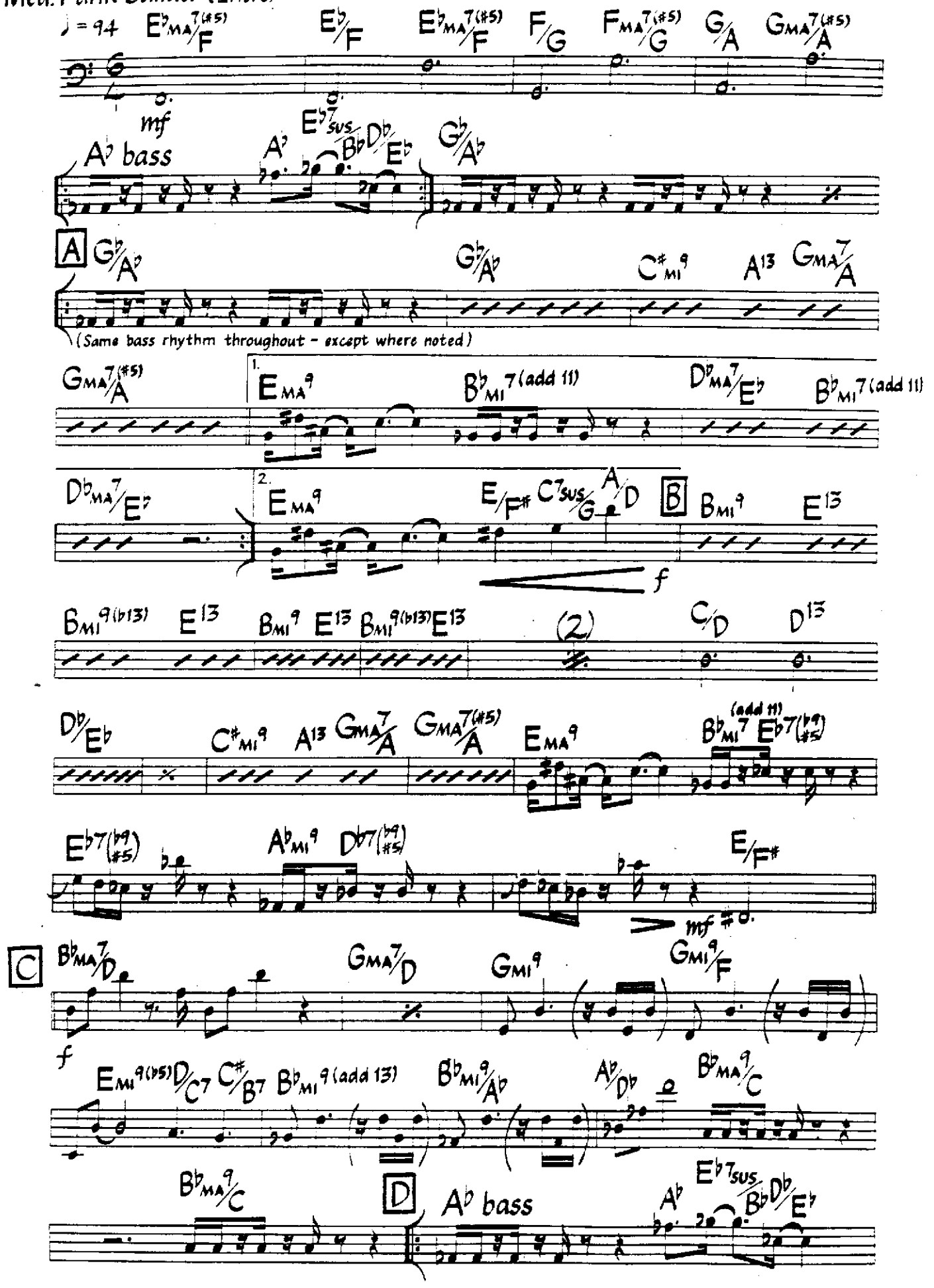
Medium Funk

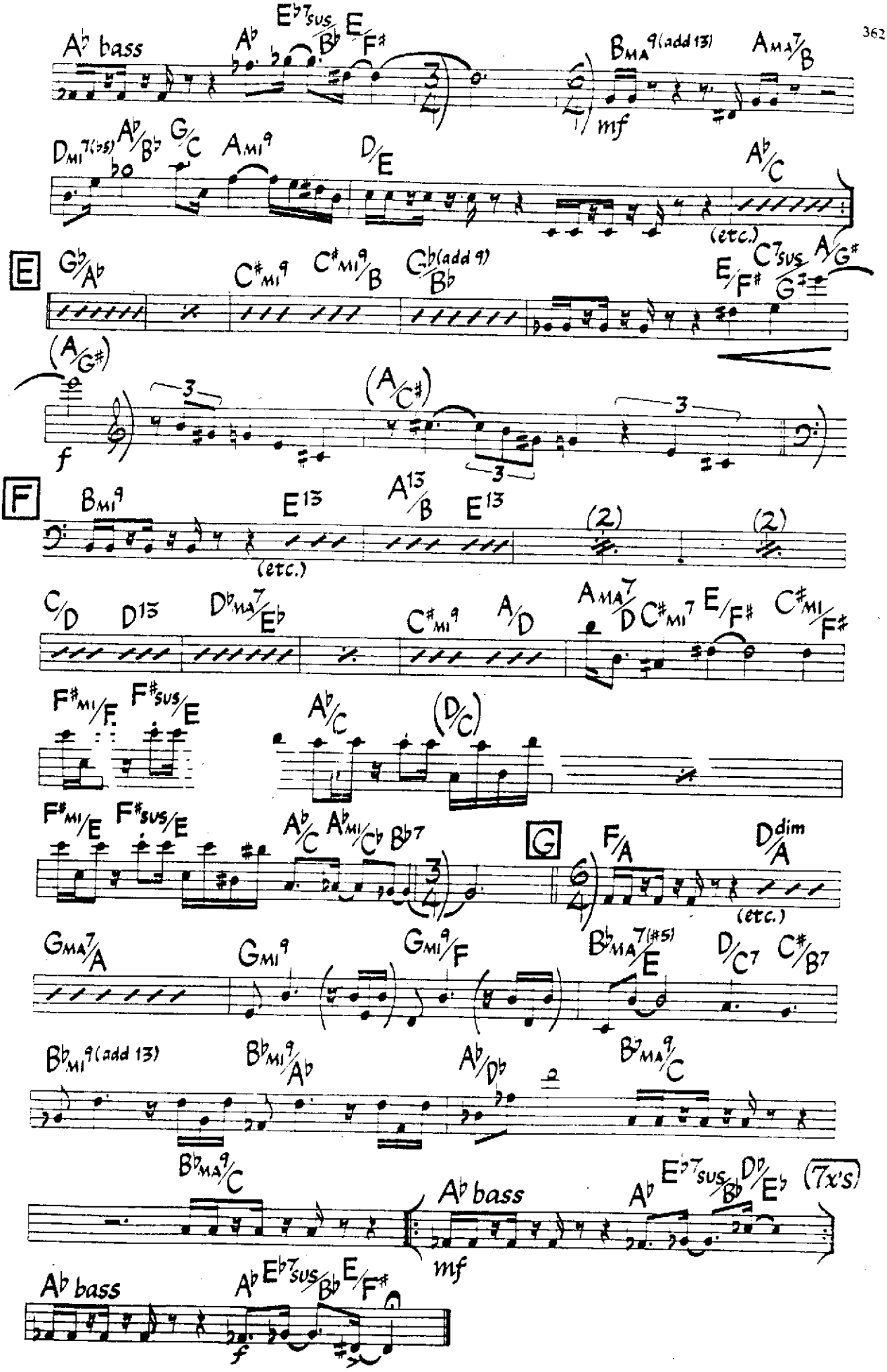
♩ = 114



The Three Marias (Bass)

Med. Funk Ballad (Intro)



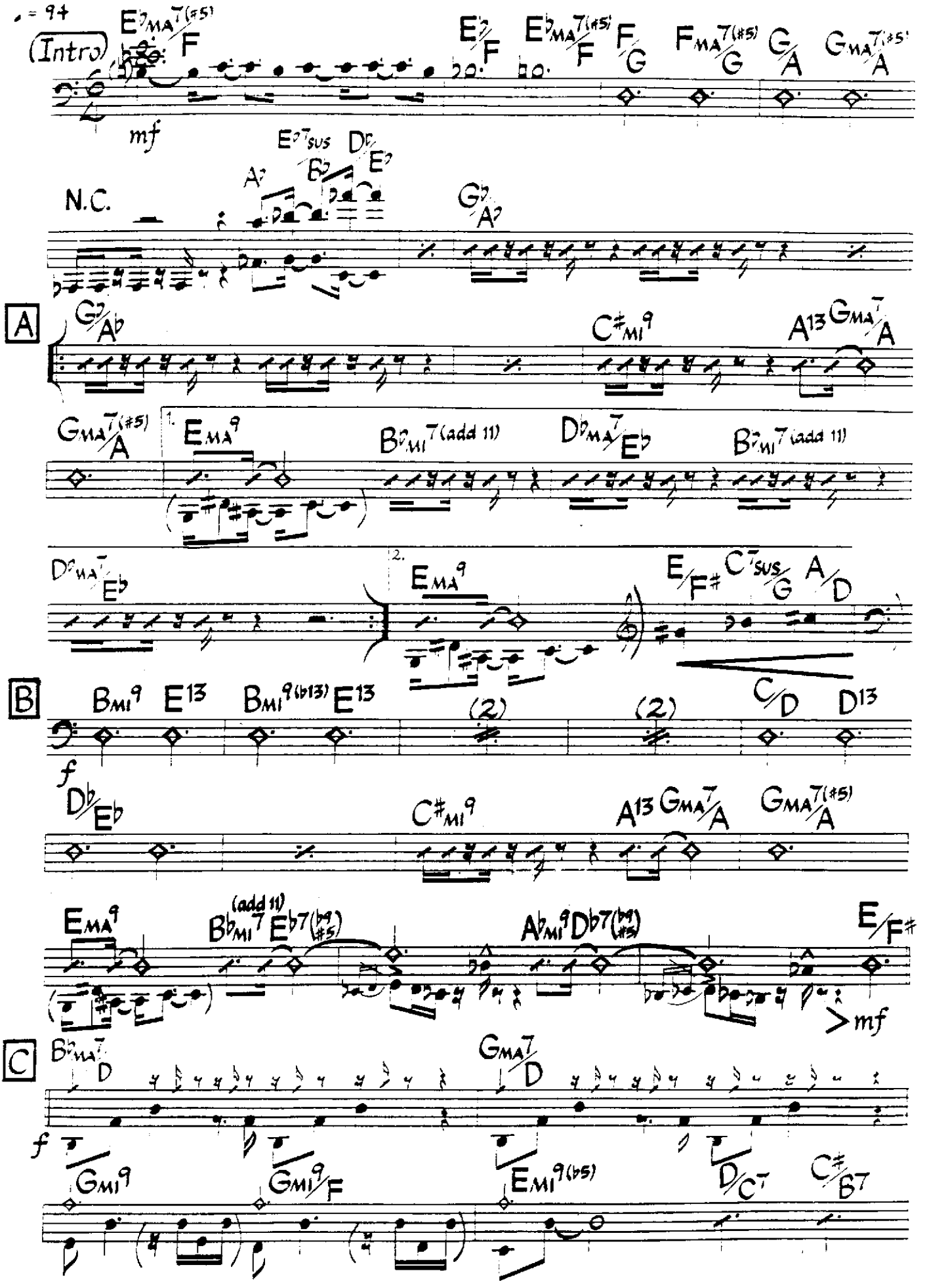

A♭ bass
A♭
E♭7sus/B♭
E/F♯
BMA9(add13)
AMA7/B
mf
DMI7(♭5)
A♭/B♭
G/C
AMI9
D/E
A♭/C
(etc.)
E
G♭/A♭
C♯MI9
C♯MI9/B
G♭(add9)/B♭
E/F♯
C7sus/G♯
A/G♯
(A/G♯)
f
(A/C♯)
3
F
BMI9
E13
A13/B
E13
(etc.)
(2)
C/D
D13
D♭MA7/E♭
C♯MI9
A/D
AMA7/D
C♯MI7
E/F♯
C♯MI/F♯
F♯MI/F
F♯sus/E
A♭/C
(D/C)
F♯MI/E
F♯sus/E
A♭/C
A♭MI/C♭
B♭7
G
F/A
D dim/A
(etc.)
GMA7/A
GMI9
GMI9/F
B♭MA7(♯5)/E
D/C7
C♯/B7
B♭MI9(add13)
B♭MI9/A♭
A♭/D♭
B7MA9/C
B♭MA9/C
A♭ bass
mf
A♭
E♭7sus/B♭
D♭/E♭
(7x's)
A♭ bass
A♭
E♭7sus/B♭
E/F♯
f

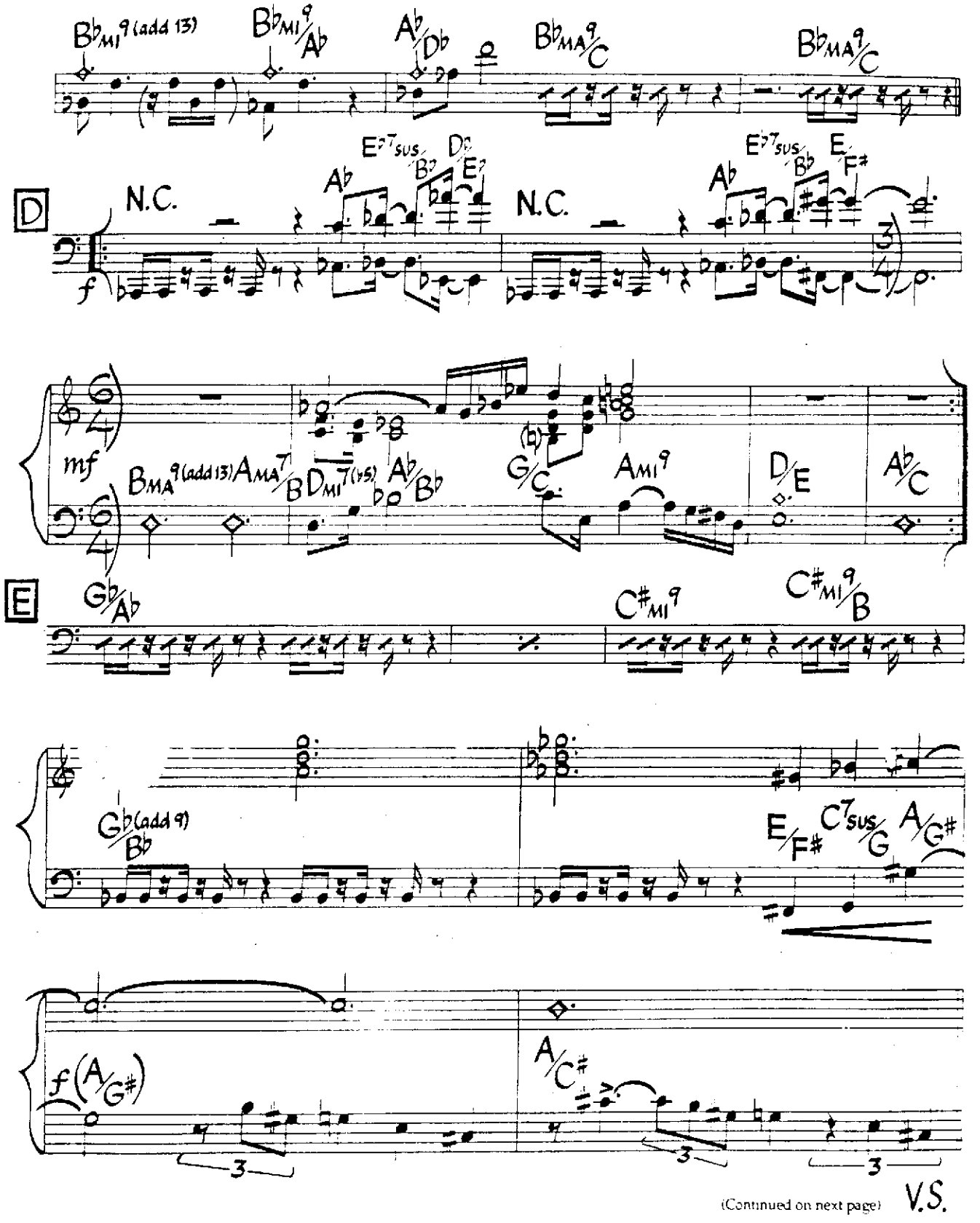
The Three Marias (Keyboard)

Med. Funk Ballad

♩ = 94

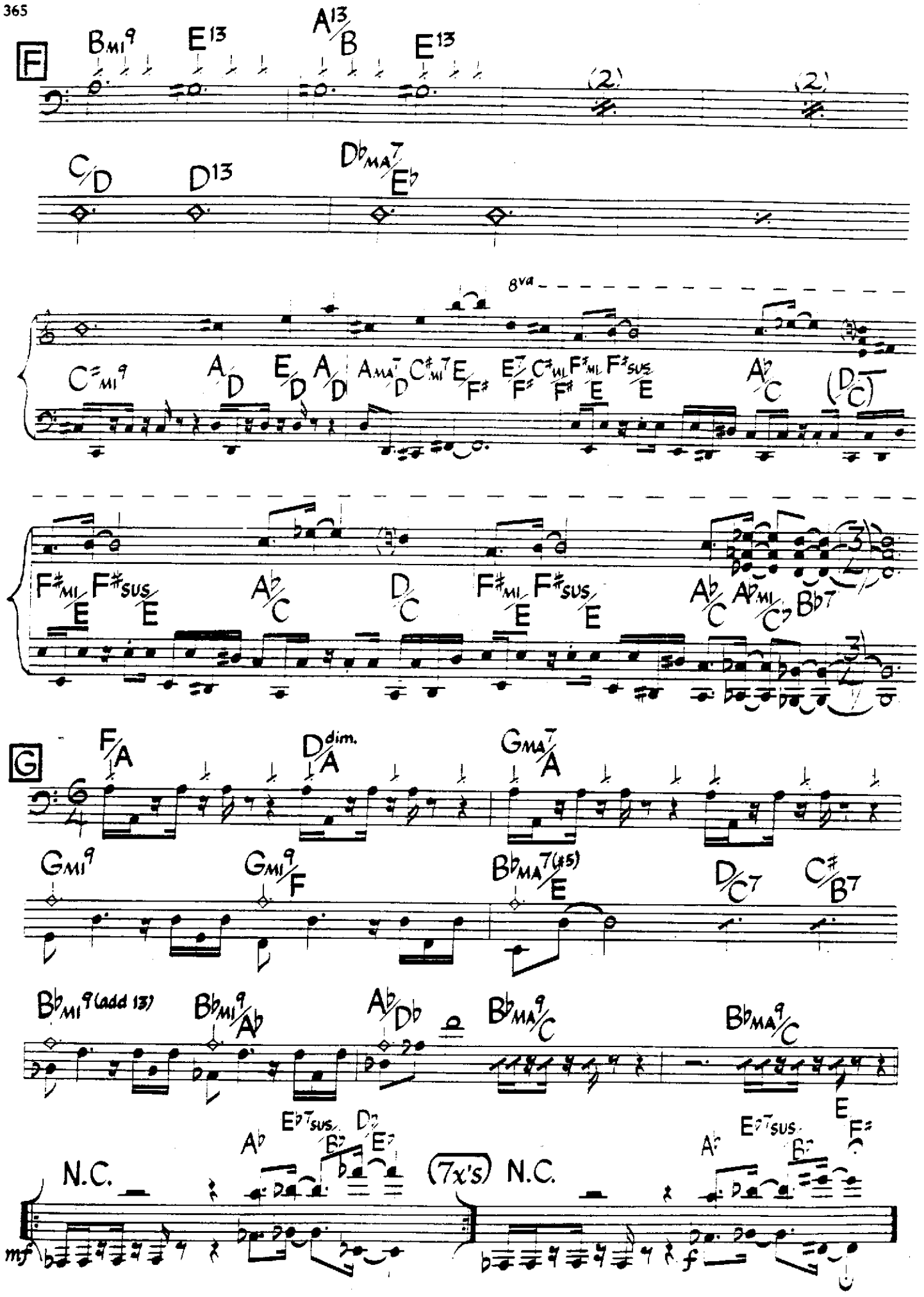
(Intro)





(Continued on next page)

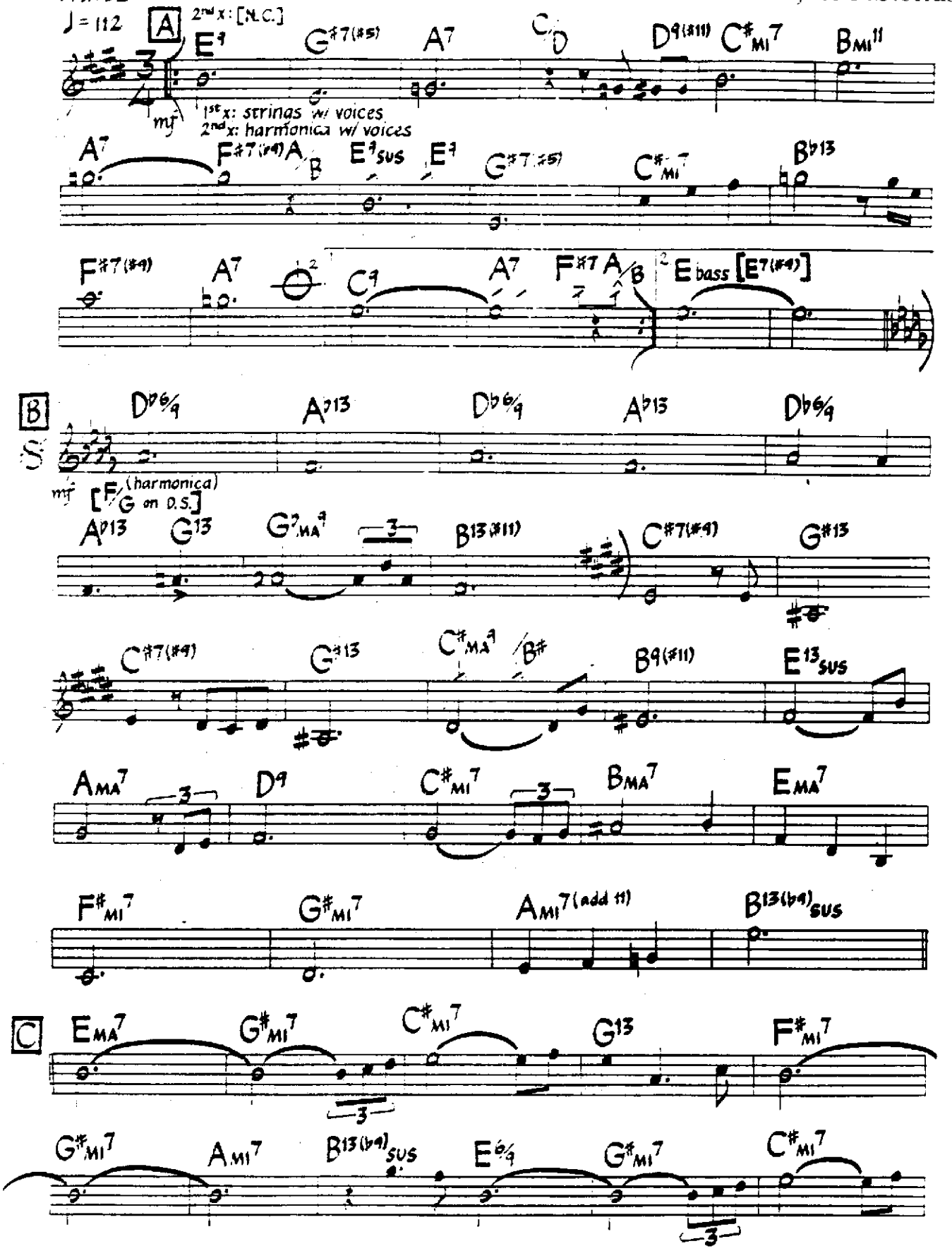
V.S.


F
BMI9
E13
A13/B
E13
(2)
(2)
C/D
D13
DbMA7/Eb
8va
C#MI9
A/D
E/D
A/D
AMA7/D
C#MI7/E
F#
E7/F#
C#MI/F#
F#SUS/E
Ab/C
(D/C)
F#MI/E
F#SUS/E
Ab/C
D/C
F#MI/E
F#SUS/E
Ab/C
AbMI/Cb7
Bb7
G
F/A
Ddim./A
GMA7/A
GMI9
GMI9/F
BbMA7(#5)/E
D/C7
C#/B7
BbMI9(add 13)
BbMI9/Ab
Ab/Db
BbMA9/C
BbMA9/C
E
Eb7SUS
Db
Ab
Bb
Eb7
N.C.
(7x's)
N.C.
Eb7SUS
Ab
Bb
mf
f

Three Views Of A Secret

Medium Jazz Waltz

Jaco Pastorius



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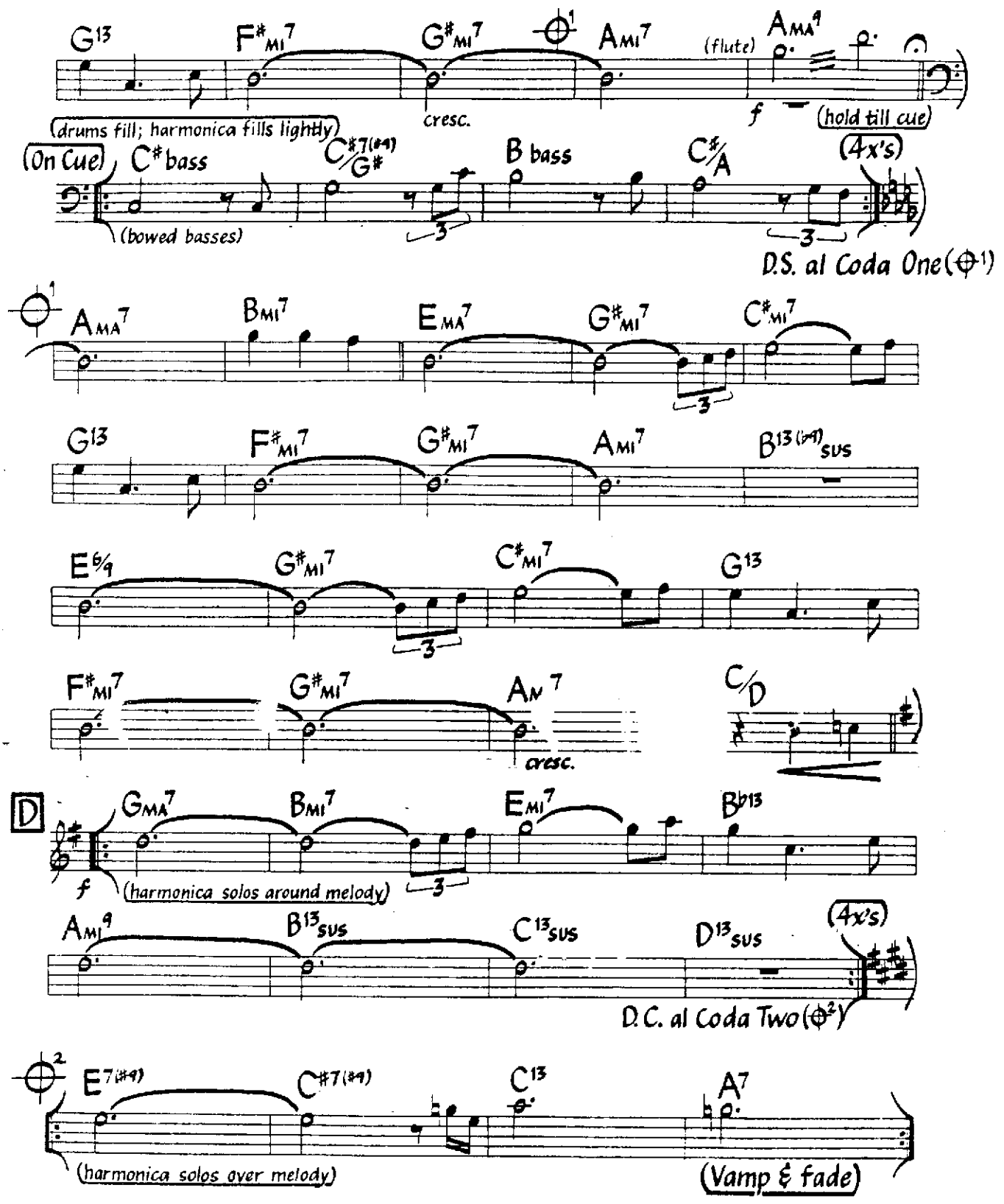
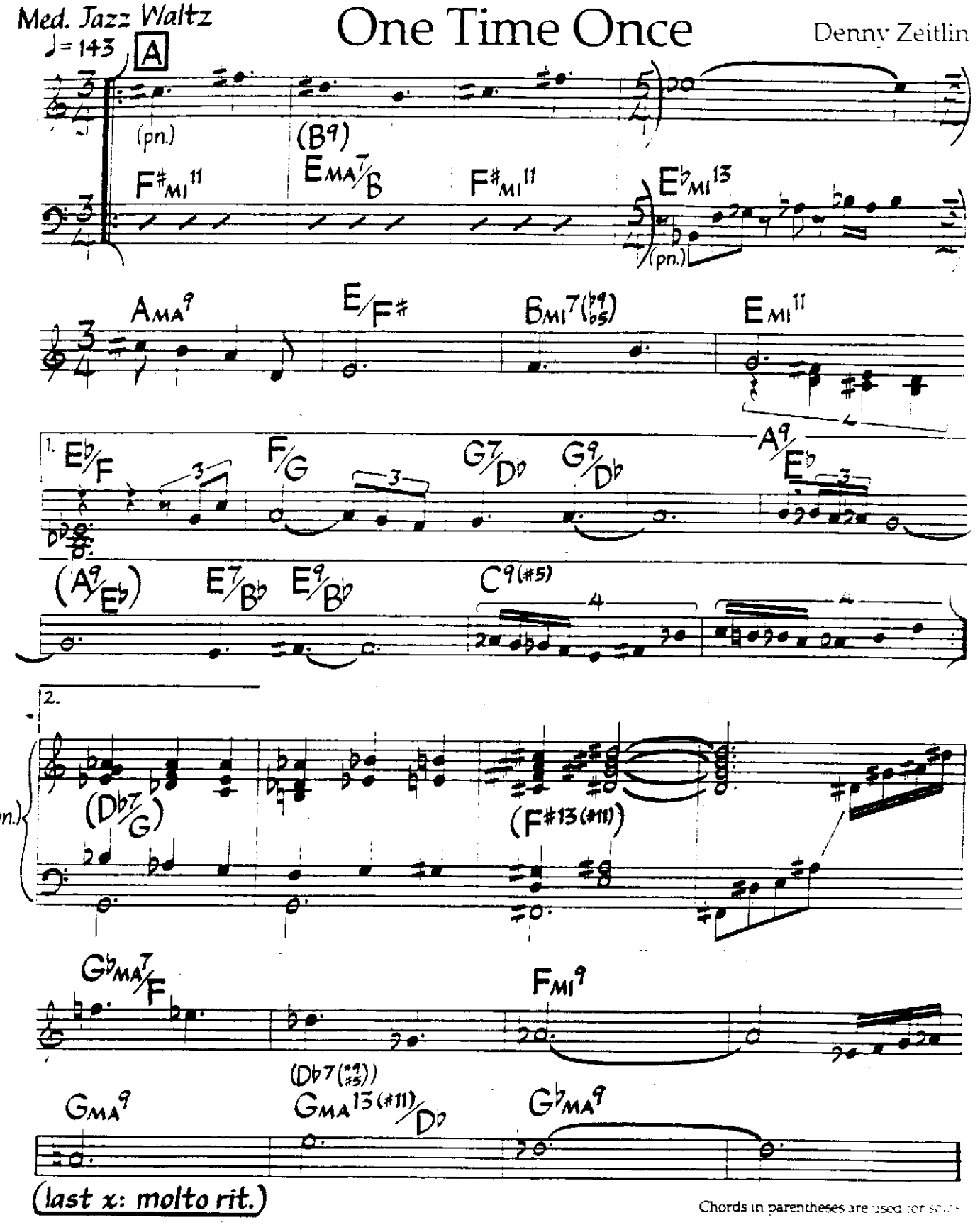


Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.

Time Remembers One Time Once

Denny Zeitlin



Chords in parentheses are used for solos

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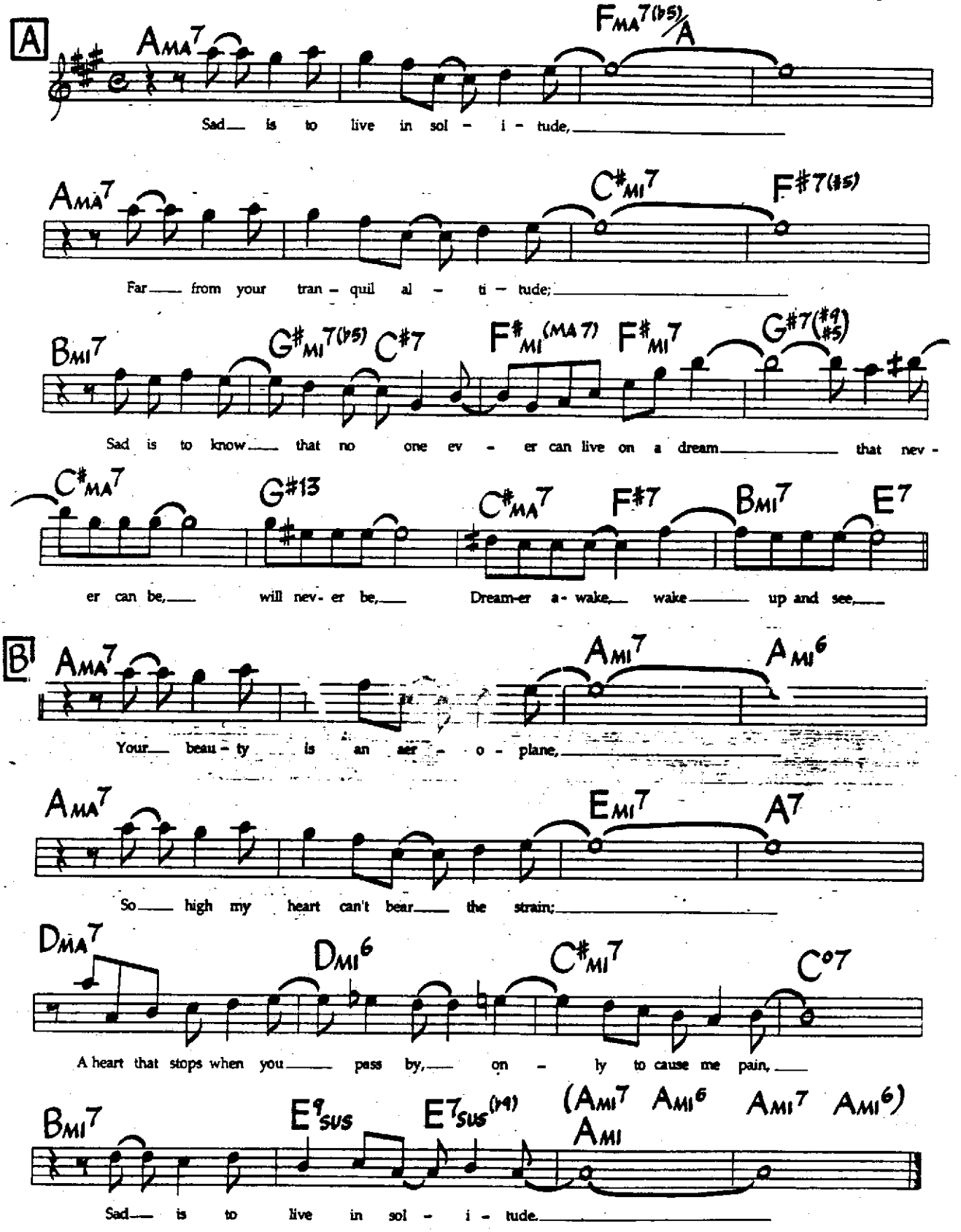
Triste

(FMA7)

Antonio Carlos Jobim

Med. Bossa Nova



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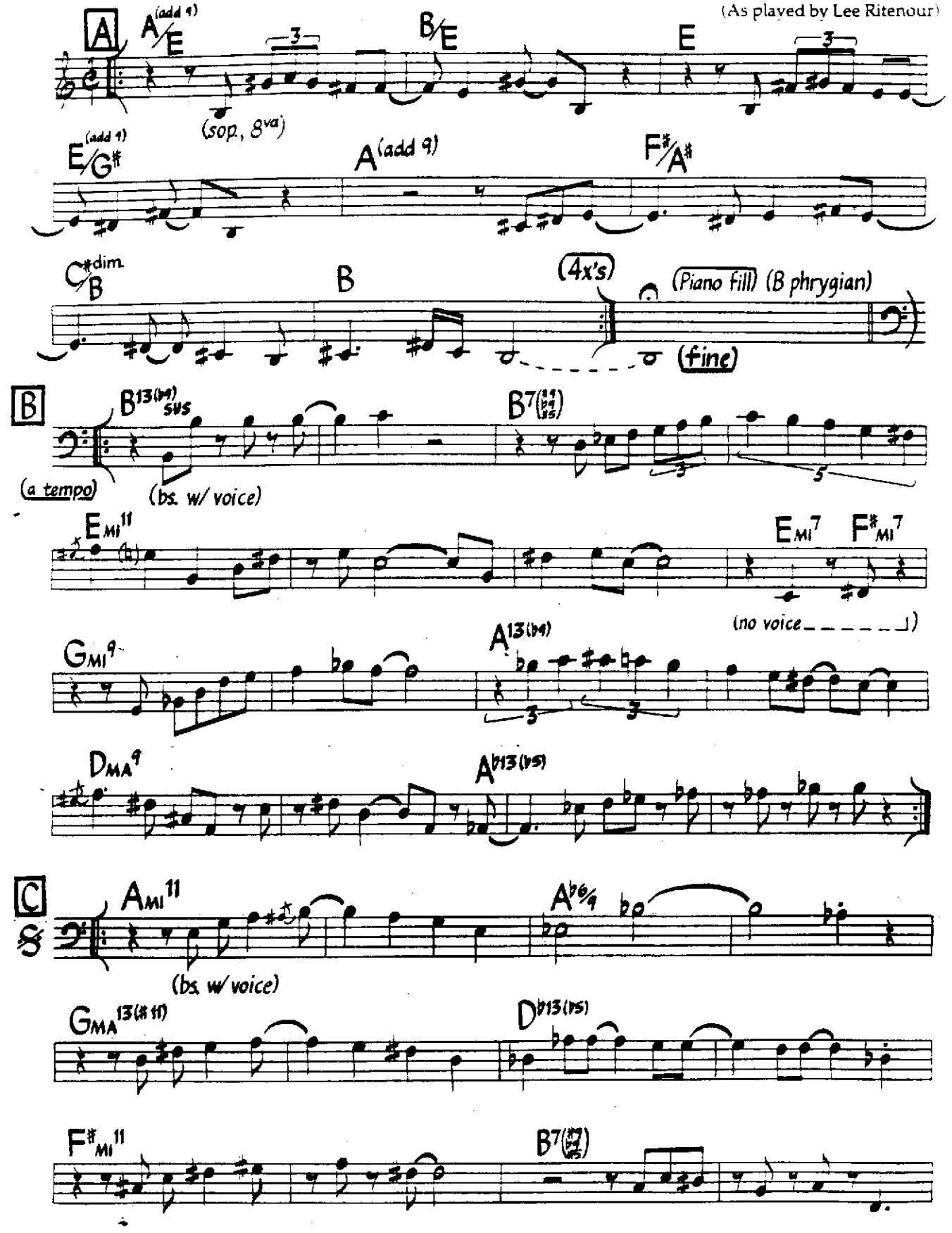
Medium-Up Latin/Funk
♩= 140

Waterwings

Don Grusin
(As played by Lee Ritenour)



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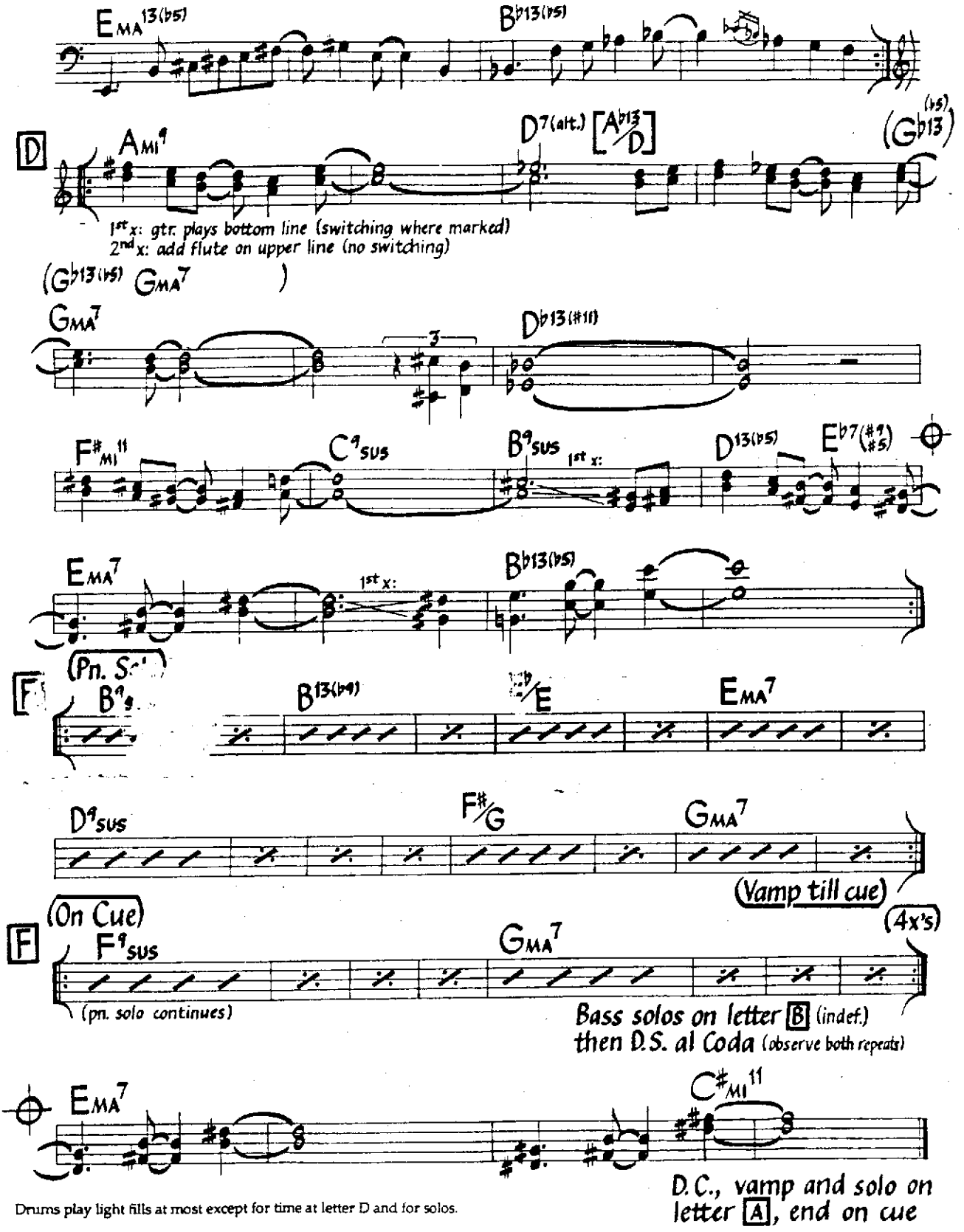
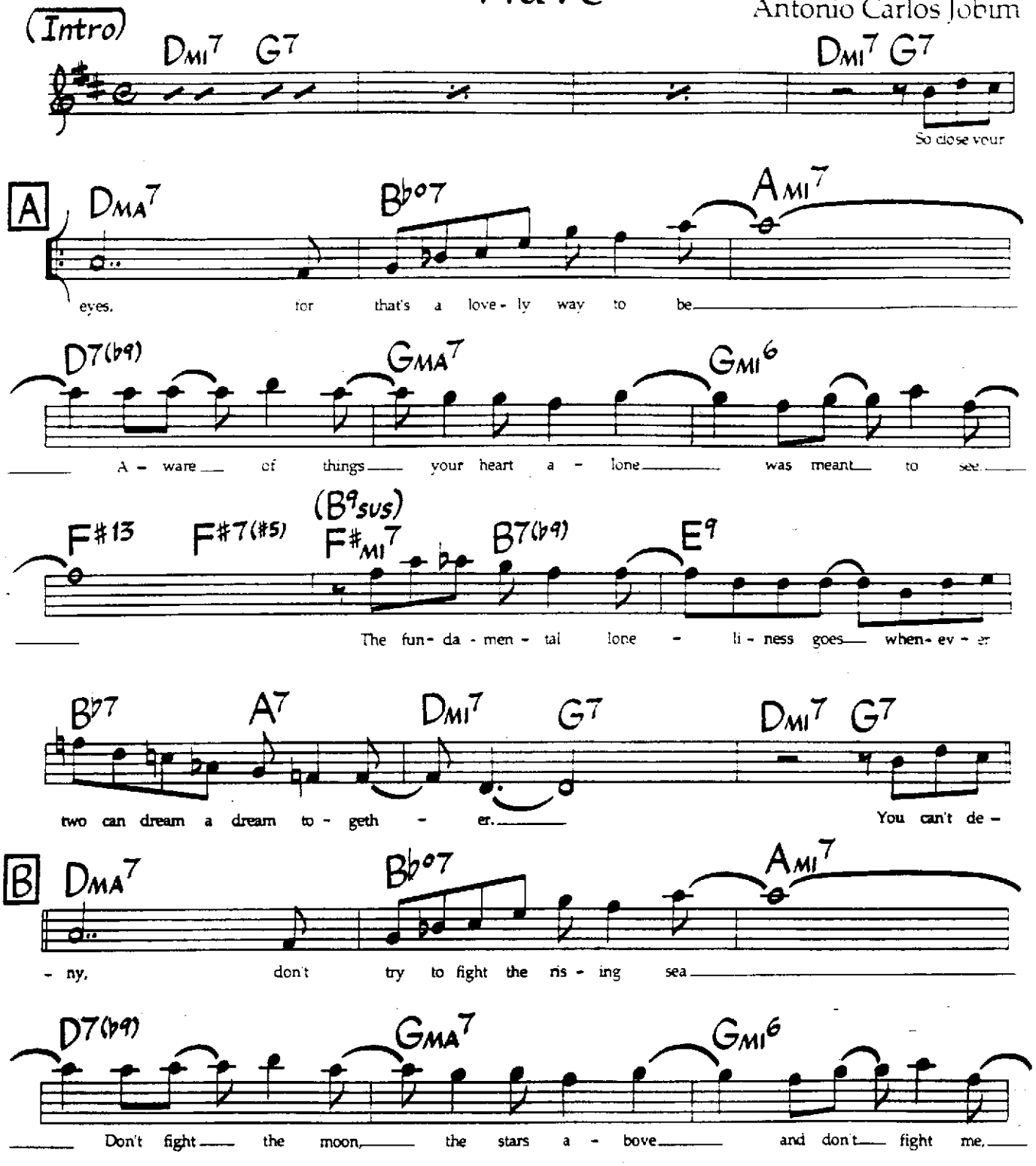


Drums play light fills at most except for time at letter D and for solos.

Wave

Antonio Carlos Jobim

Med. Bossa Nova



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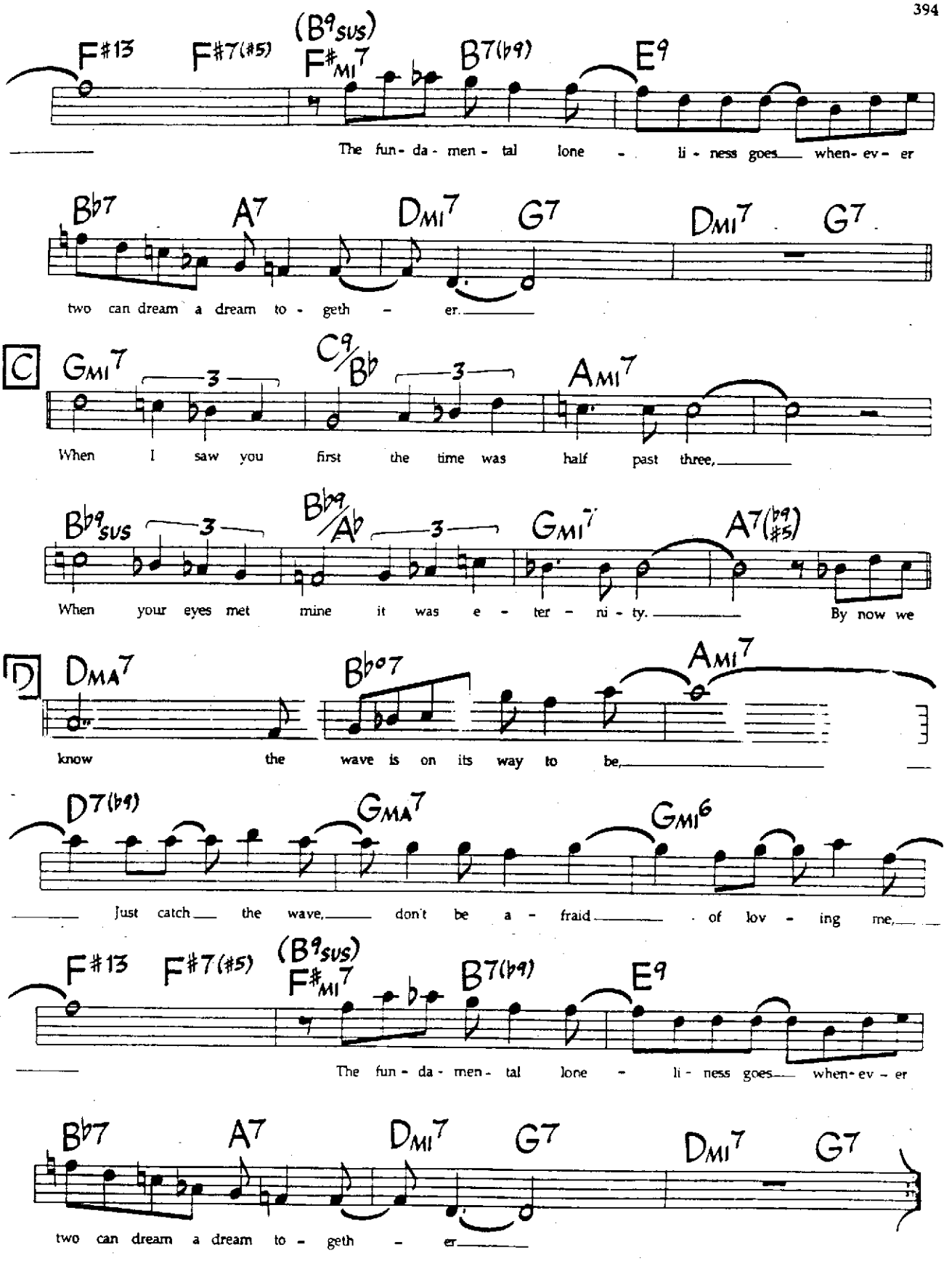
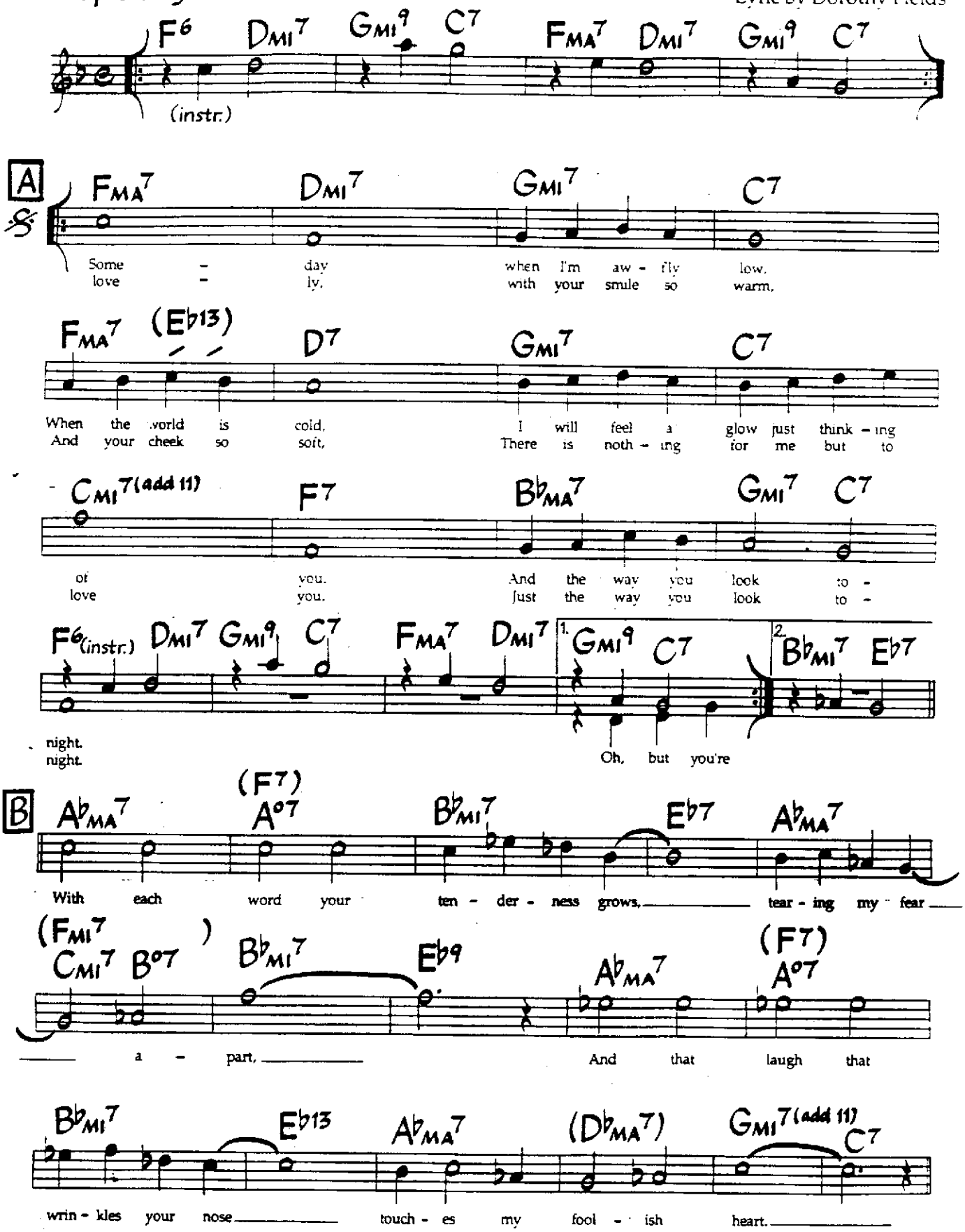

F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9
The fun - da - men - tal lone - li - ness goes when - ev - er
Bb7 A7 Dmi7 G7 Dmi7 G7
two can dream a dream to - geth - er.
C
Gmi7 C9/Bb Ami7
When I saw you first the time was half past three,
Bb9sus Bb9/Ab Gmi7 A7(b9 #5)
When your eyes met mine it was e - ter - ni - ty. By now we
D
DMA7 Bbo7 Ami7
know the wave is on its way to be,
D7(b9) GMA7 Gmi6
Just catch the wave, don't be a - fraid of lov - ing me,
F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9
The fun - da - men - tal lone - li - ness goes when - ev - er
Bb7 A7 Dmi7 G7 Dmi7 G7
two can dream a dream to - geth - er

The Way You Look Tonight

Music by Jerome Kern
Lyric by Dorothy Fields

Med.-Up Swing



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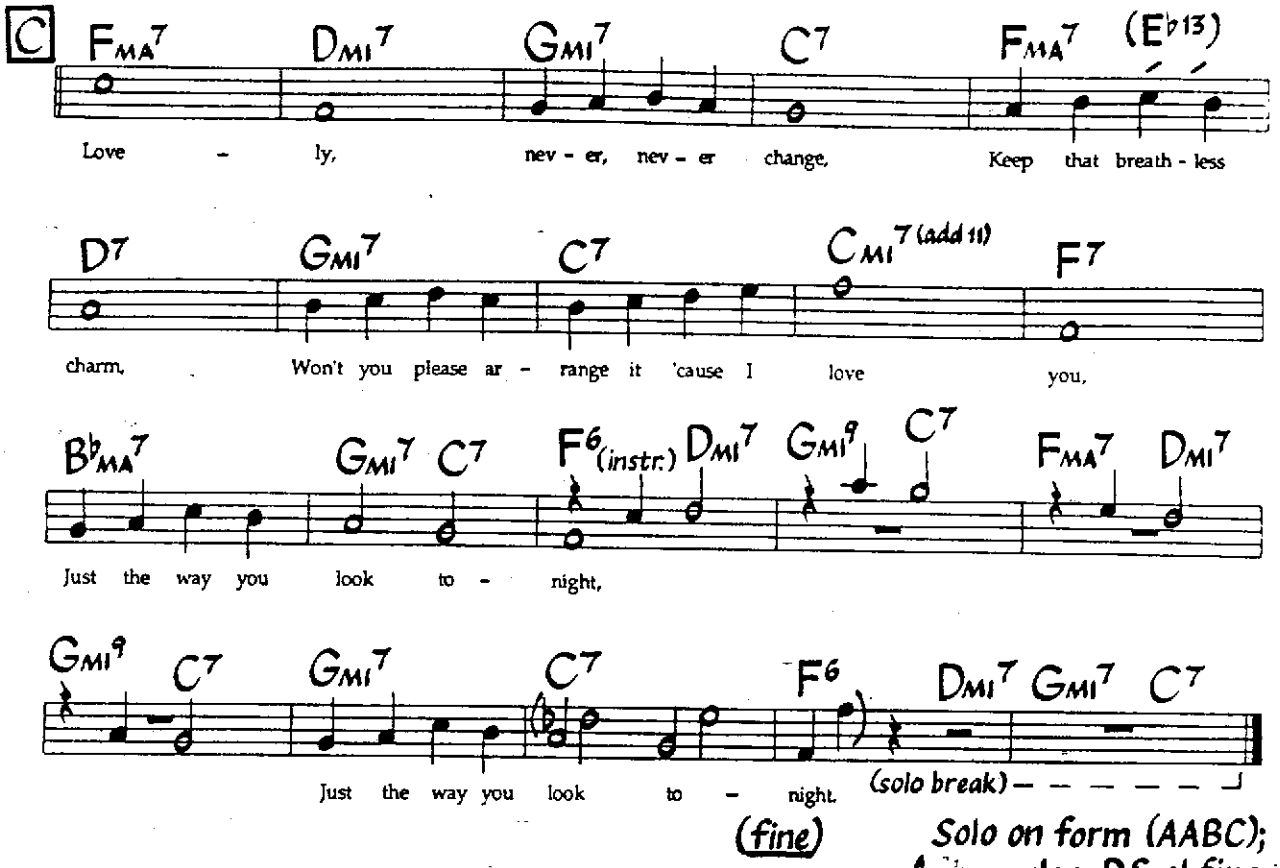
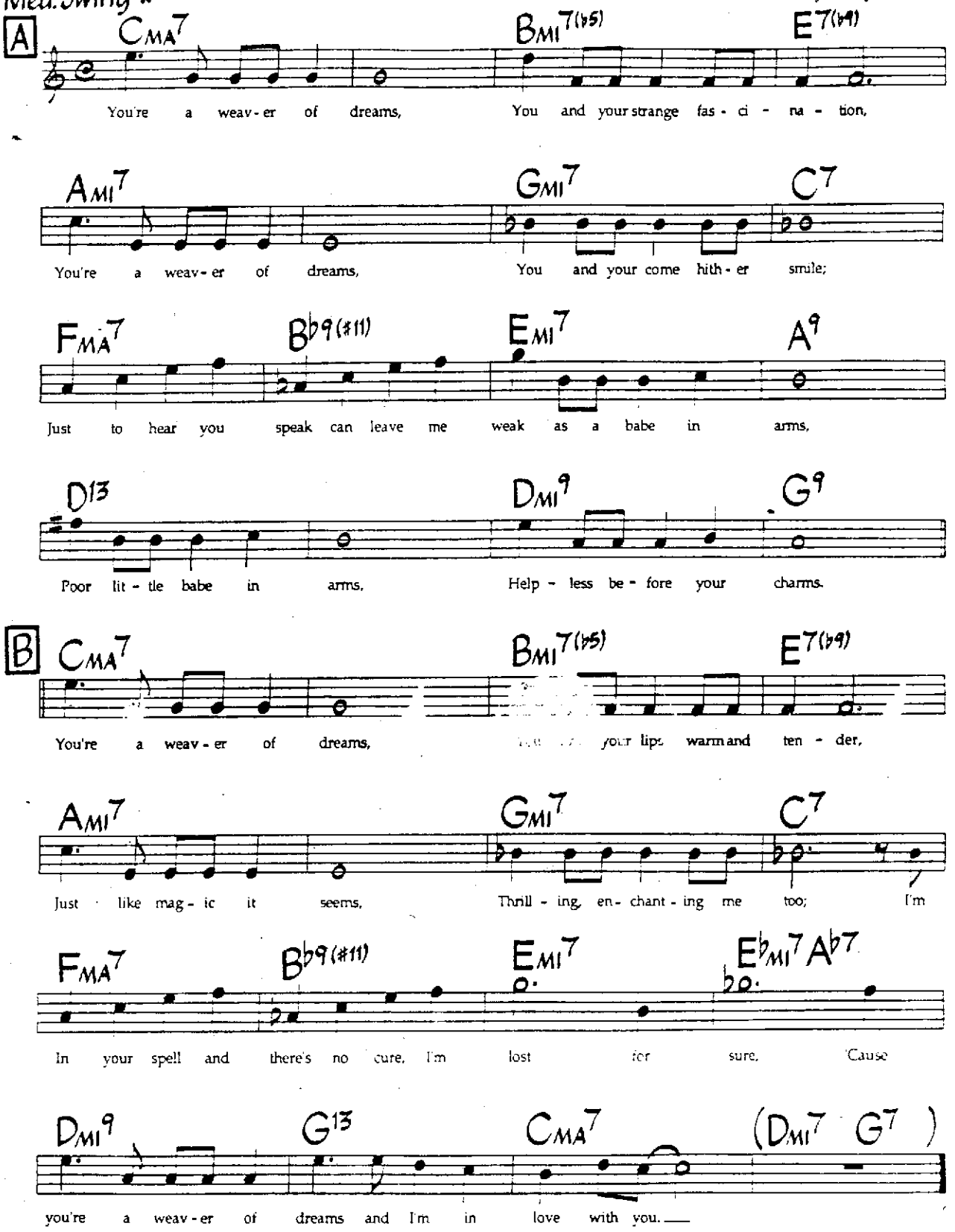


Chords in parenth- es are optional. Last f- r bars of letter C may be omitted for solo-

A Weaver Of Dreams

Music by Victor Young
Lyric by Jack Elliott

Med. Swing *



*also played as a ballad

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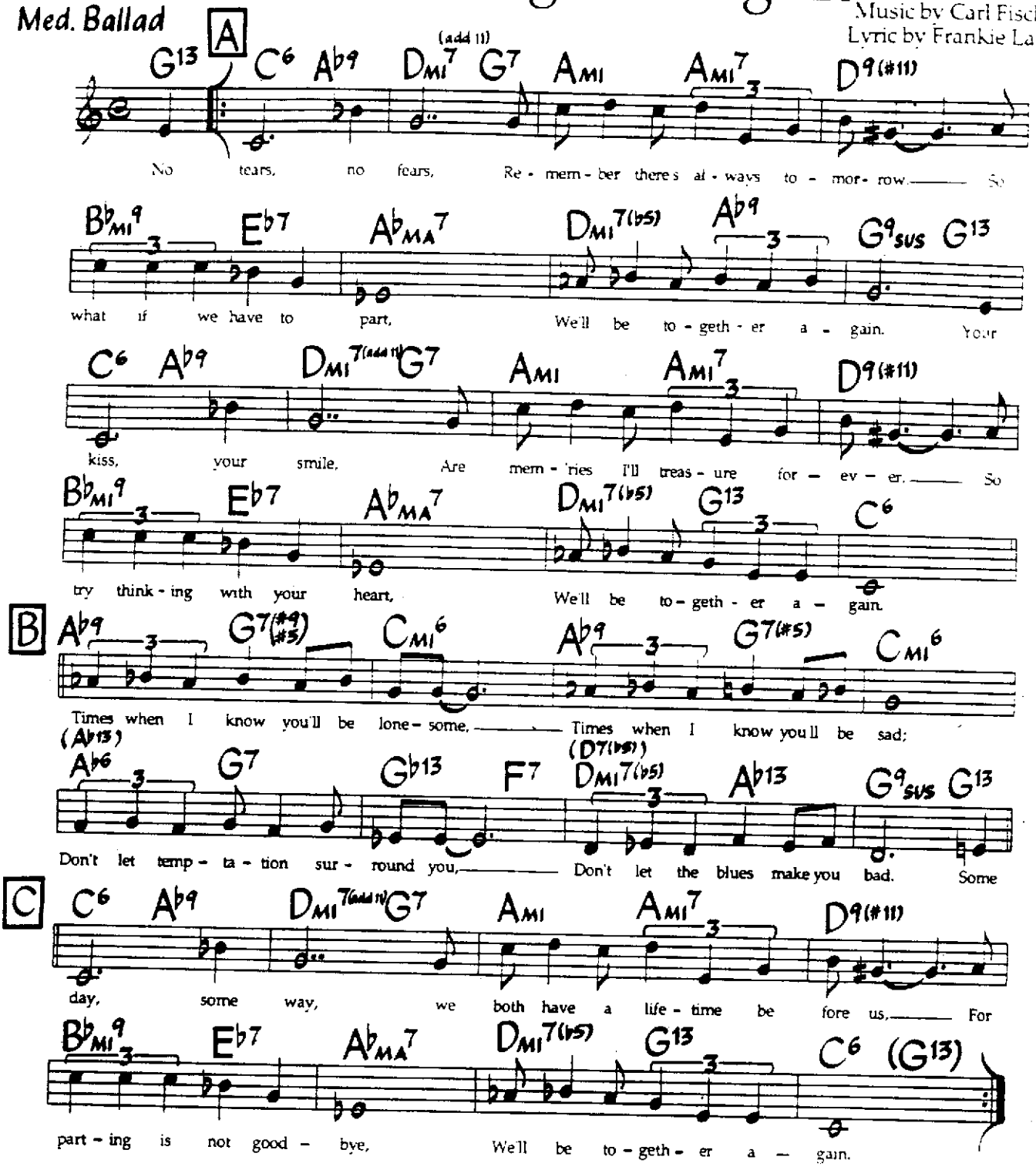
We'll Be Together Again

Music by Carl Fischer
Lyric by Frankie Laine

Med. Ballad



Two changes in a bar get two beats apiece.

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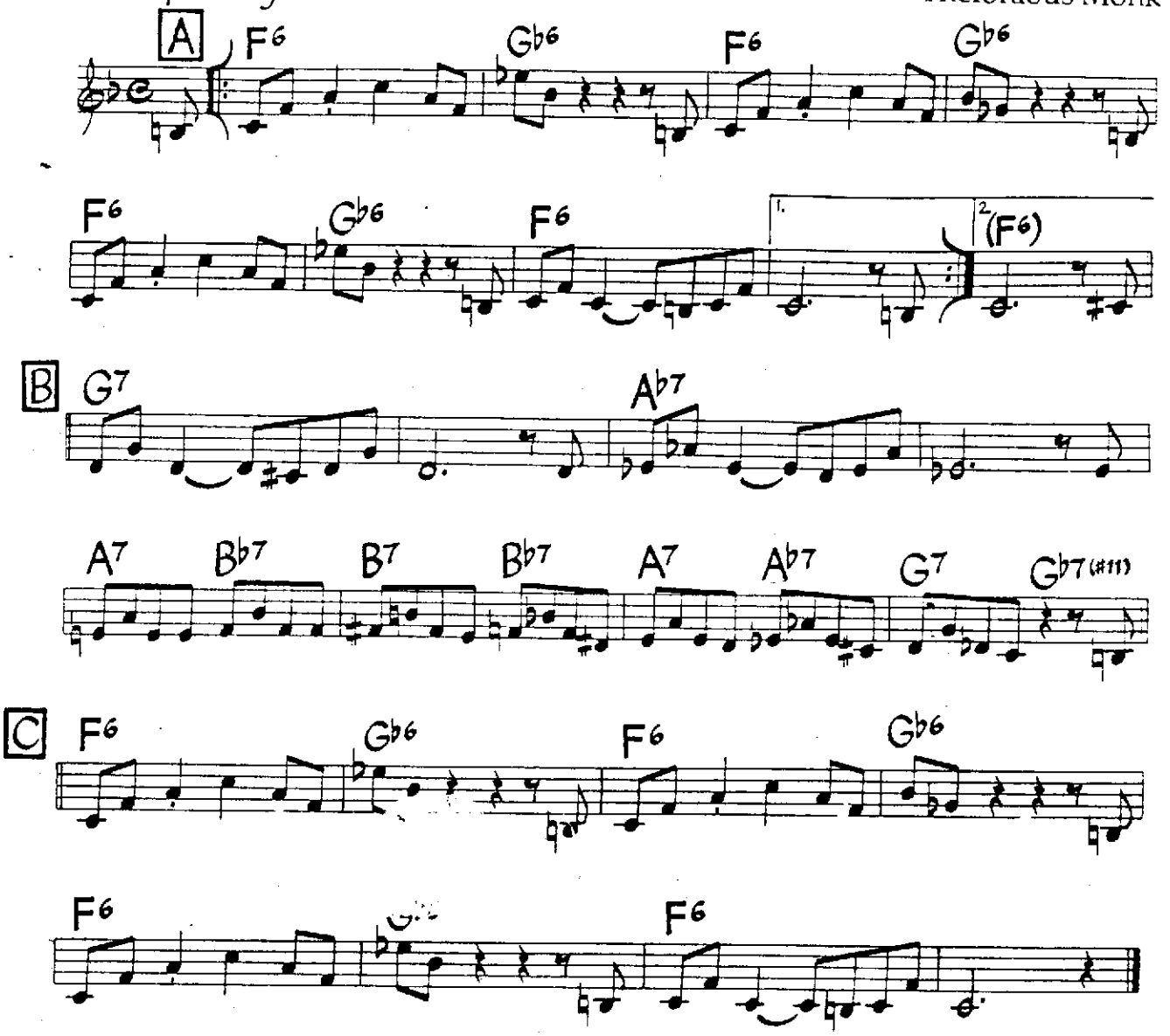
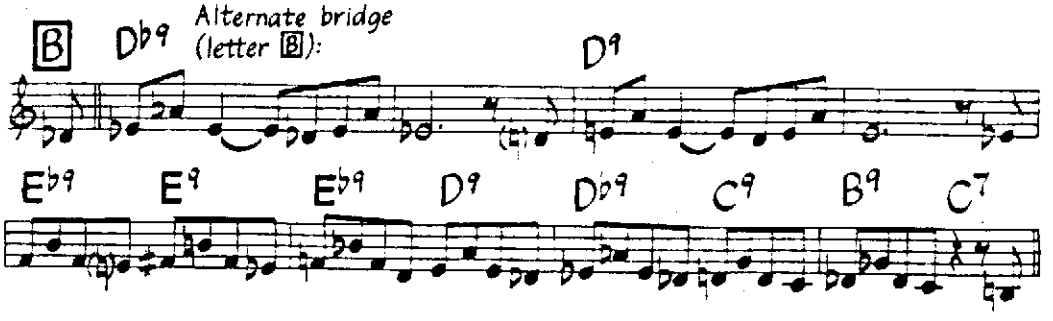
Well You Needn't

Medium (-Up) Swing

Thelonious Monk



Gb6 may be replaced by Gb9 throughout.



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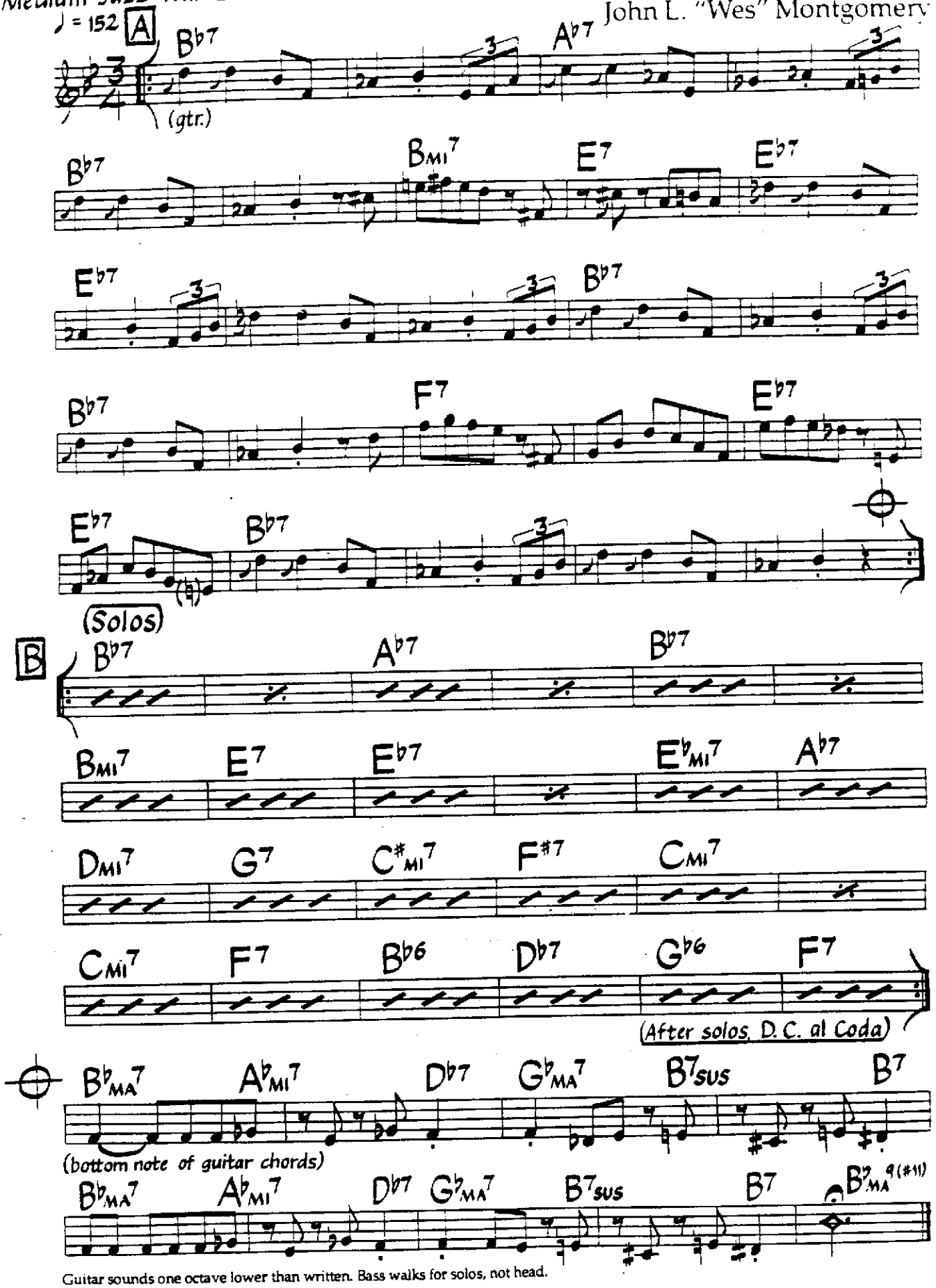
West Coast Blues

John L. "Wes" Montgomery

Medium Jazz Waltz
♩ = 152



Guitar sounds one octave lower than written. Bass walks for solos, not head.

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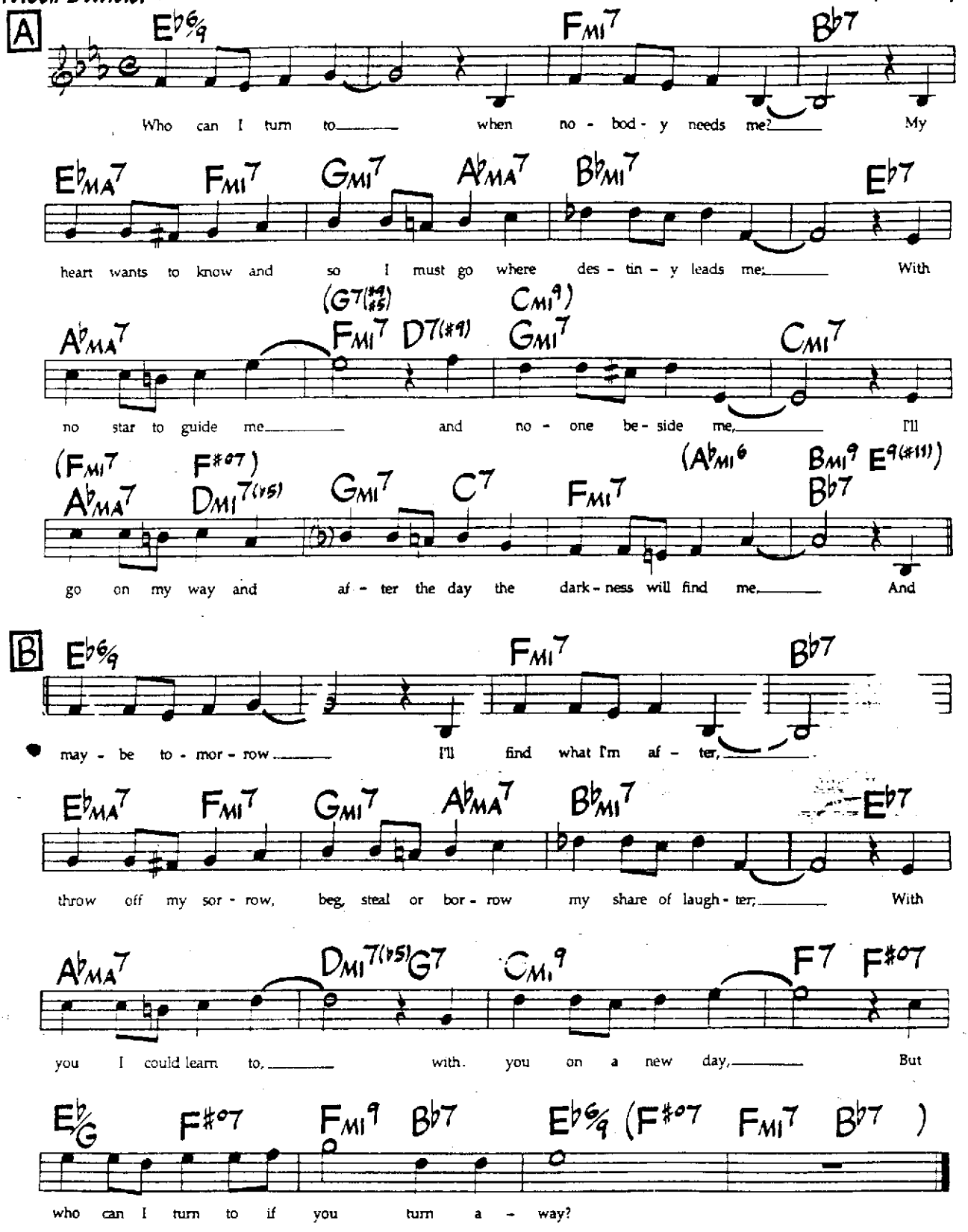
Who Can I Turn To?

Leslie Bricusse
Anthony Newley

Med. Ballad *



*also played as Medium Swing.
First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

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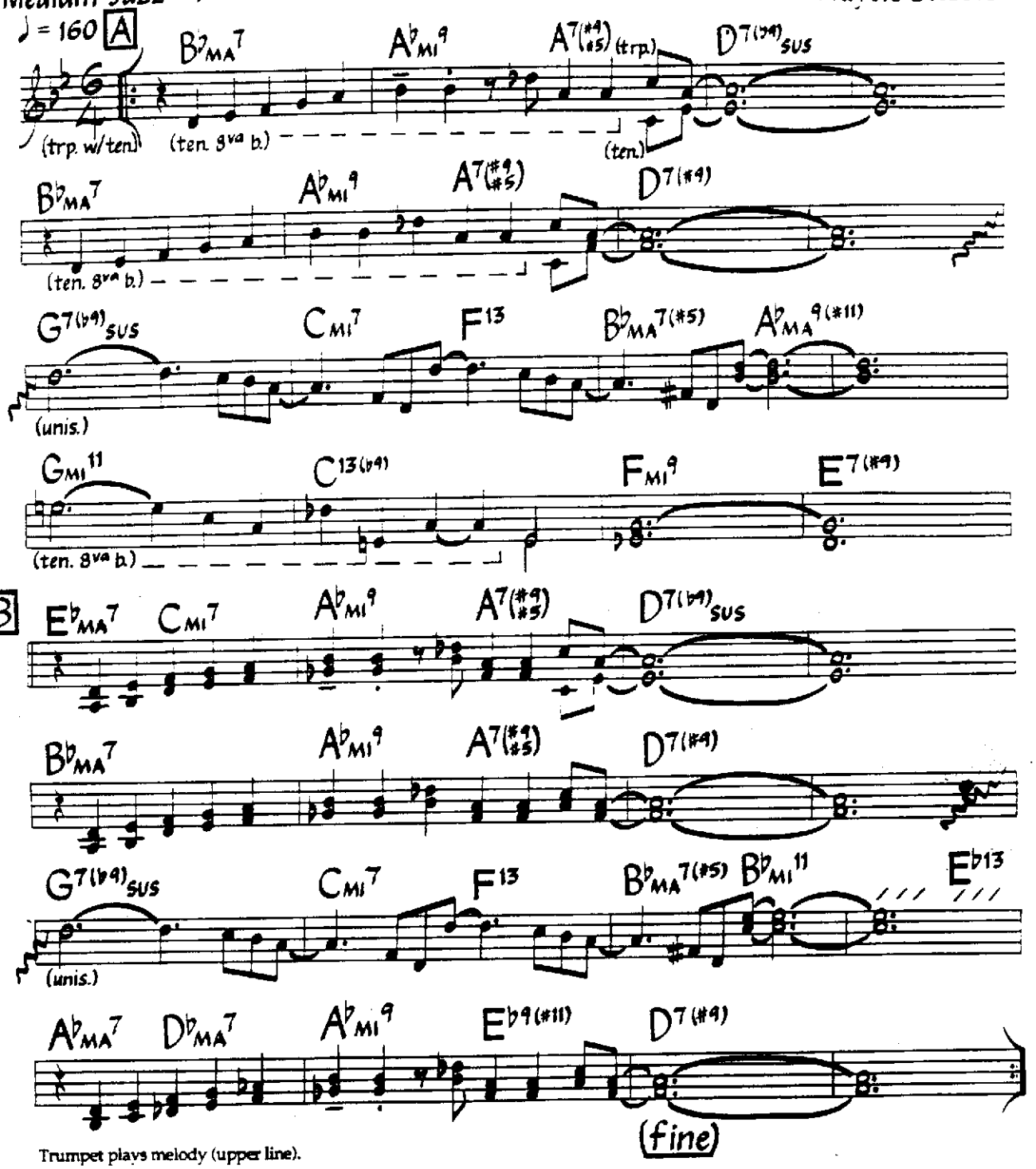
Wildflower

Wayne Shorter



Trumpet plays melody (upper line).

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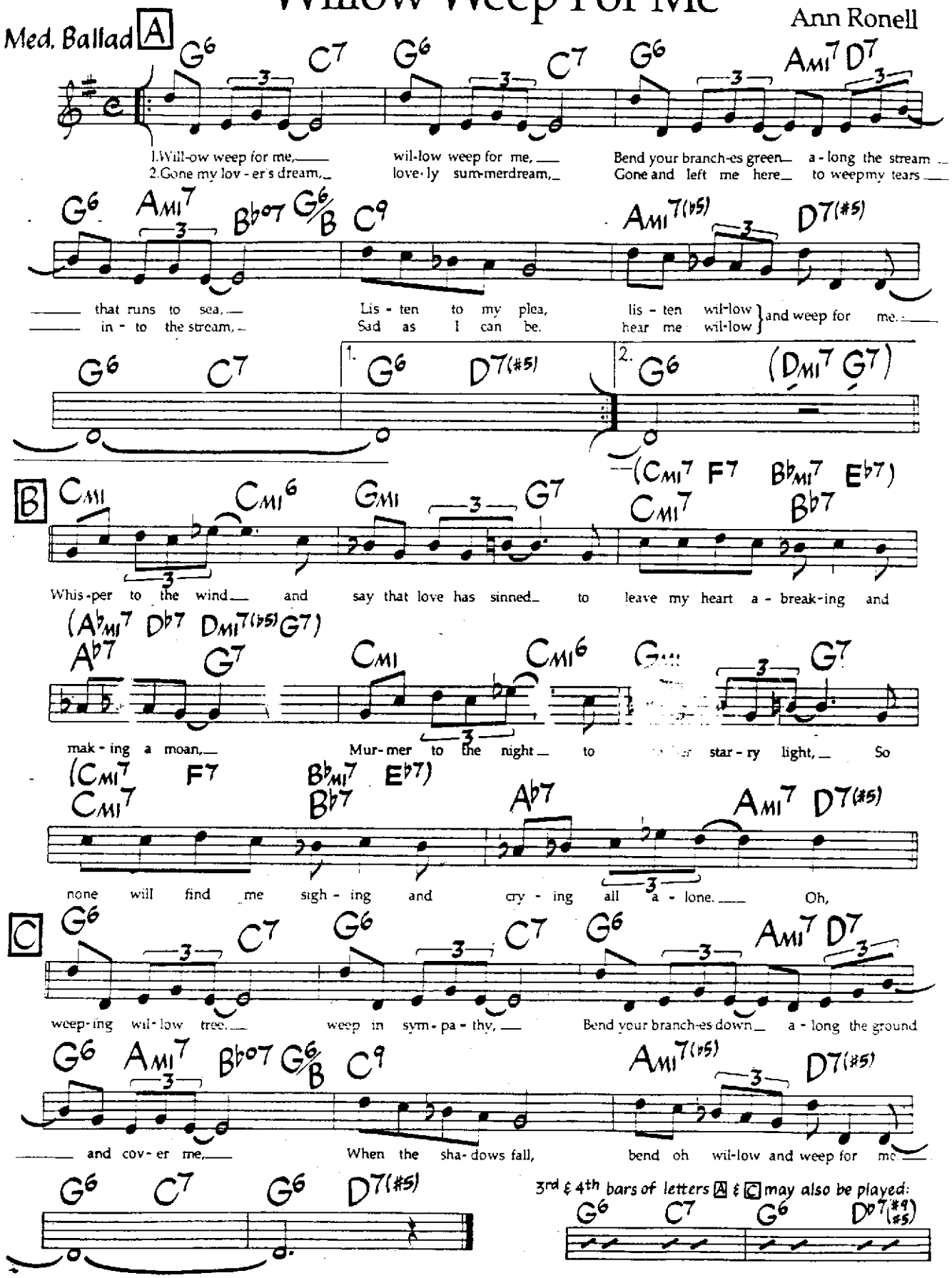
Willow Weep For Me

Ann Ronell

Med. Ballad



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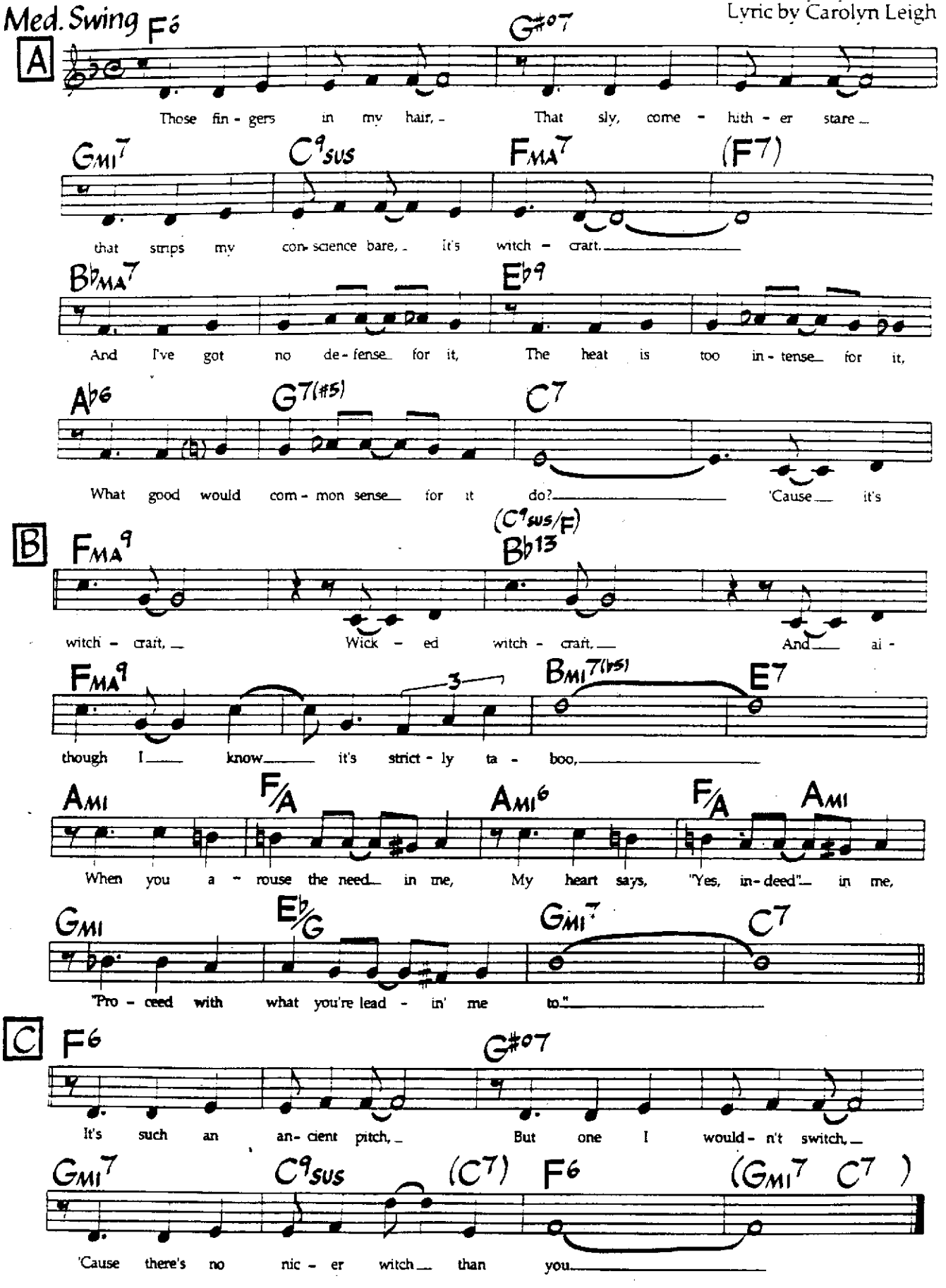
Witchcraft

Music by Cy Coleman
Lyric by Carolyn Leigh



Head is played in 2 (letter B may be in 4); solos in 4.

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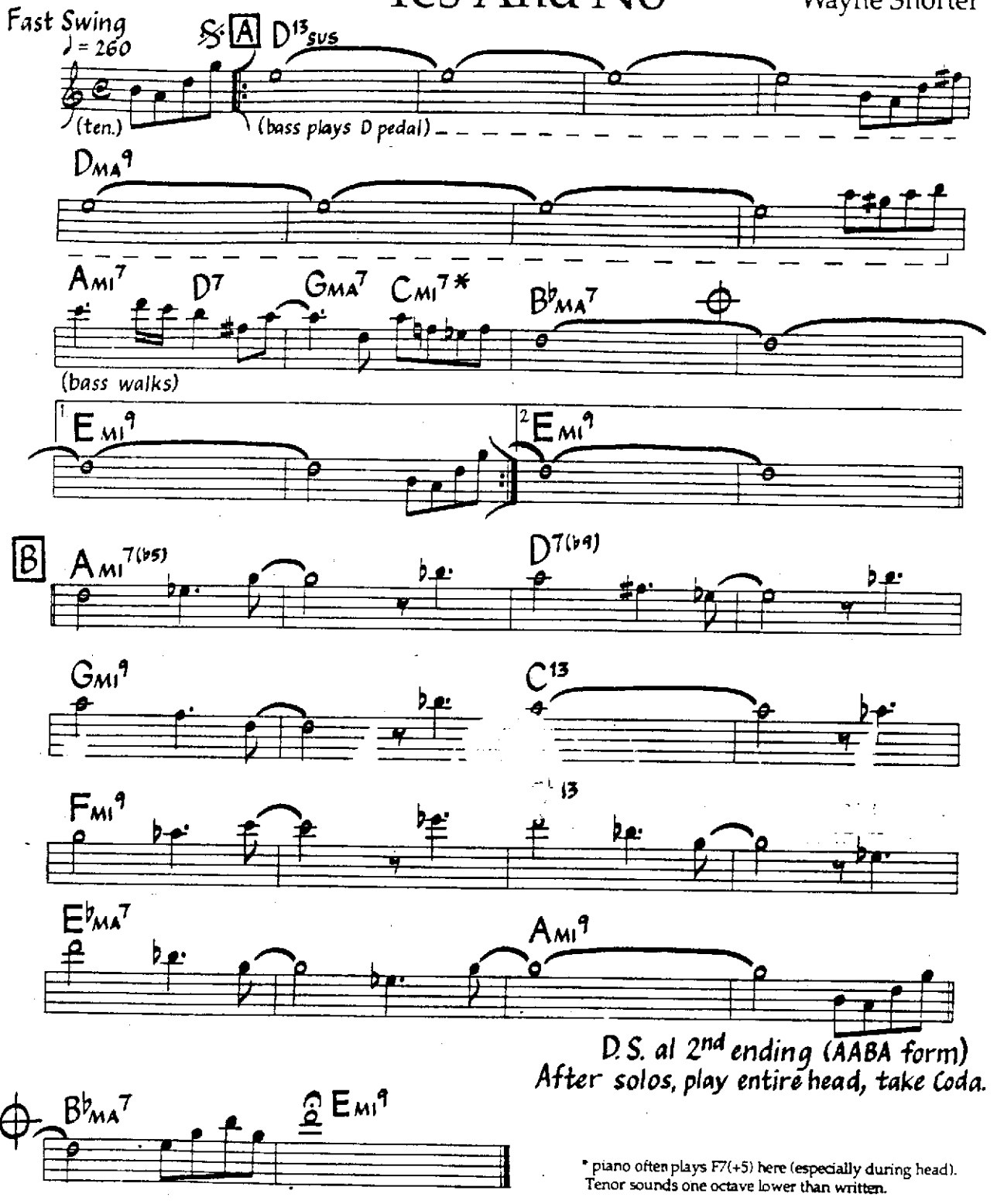
Yes And No

Wayne Shorter



* piano often plays F7(+5) here (especially during head).
Tenor sounds one octave lower than written.

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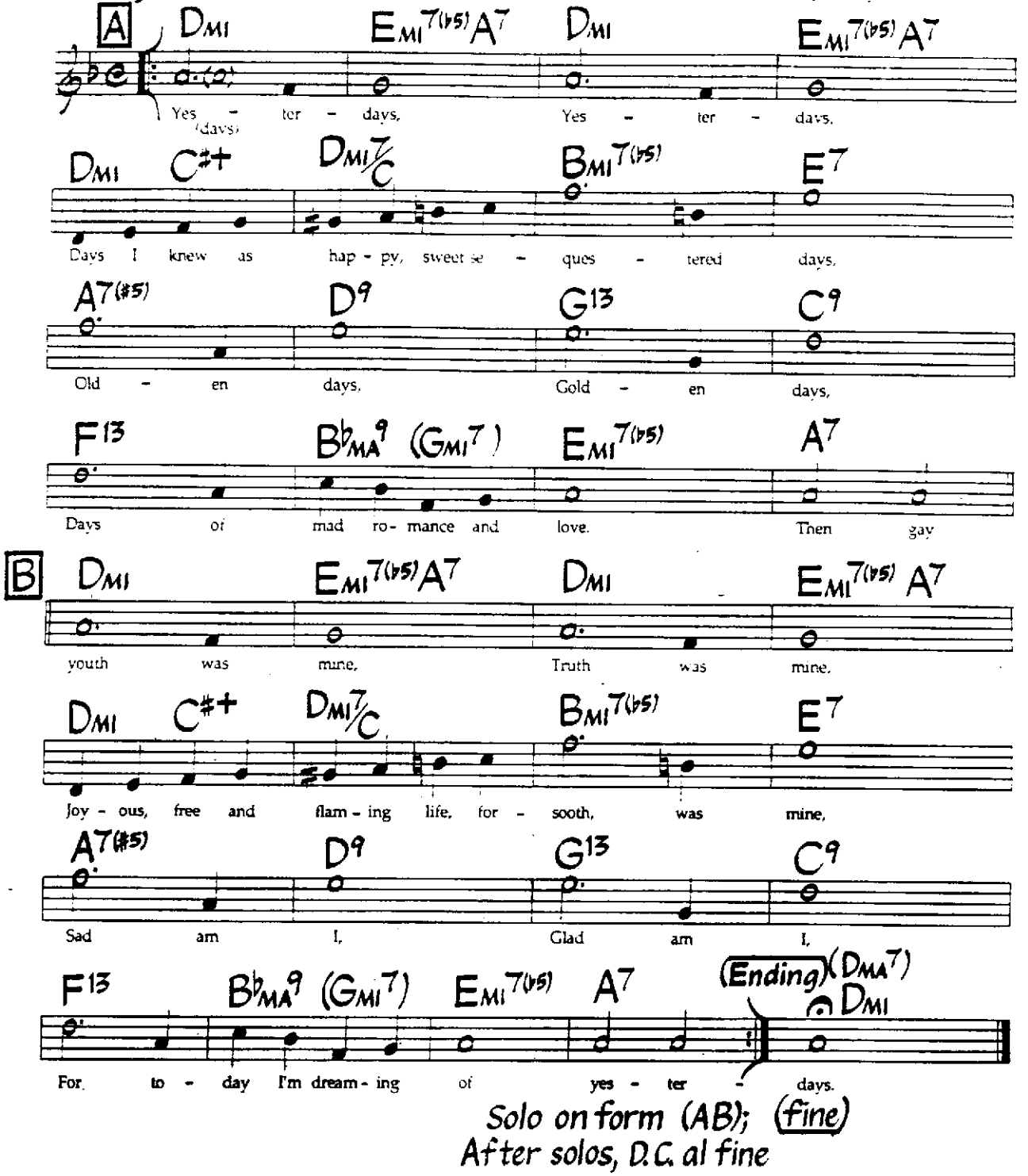
Yesterdays

Music by Jerome Kern
Lyric by Otto Harbach

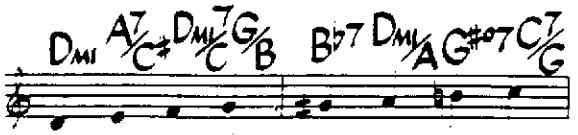
Med. Swing (or Ballad)



Solo on form (AB); (fine)
After solos, D.C. al fine

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for bars 5&6 of letters A & B:



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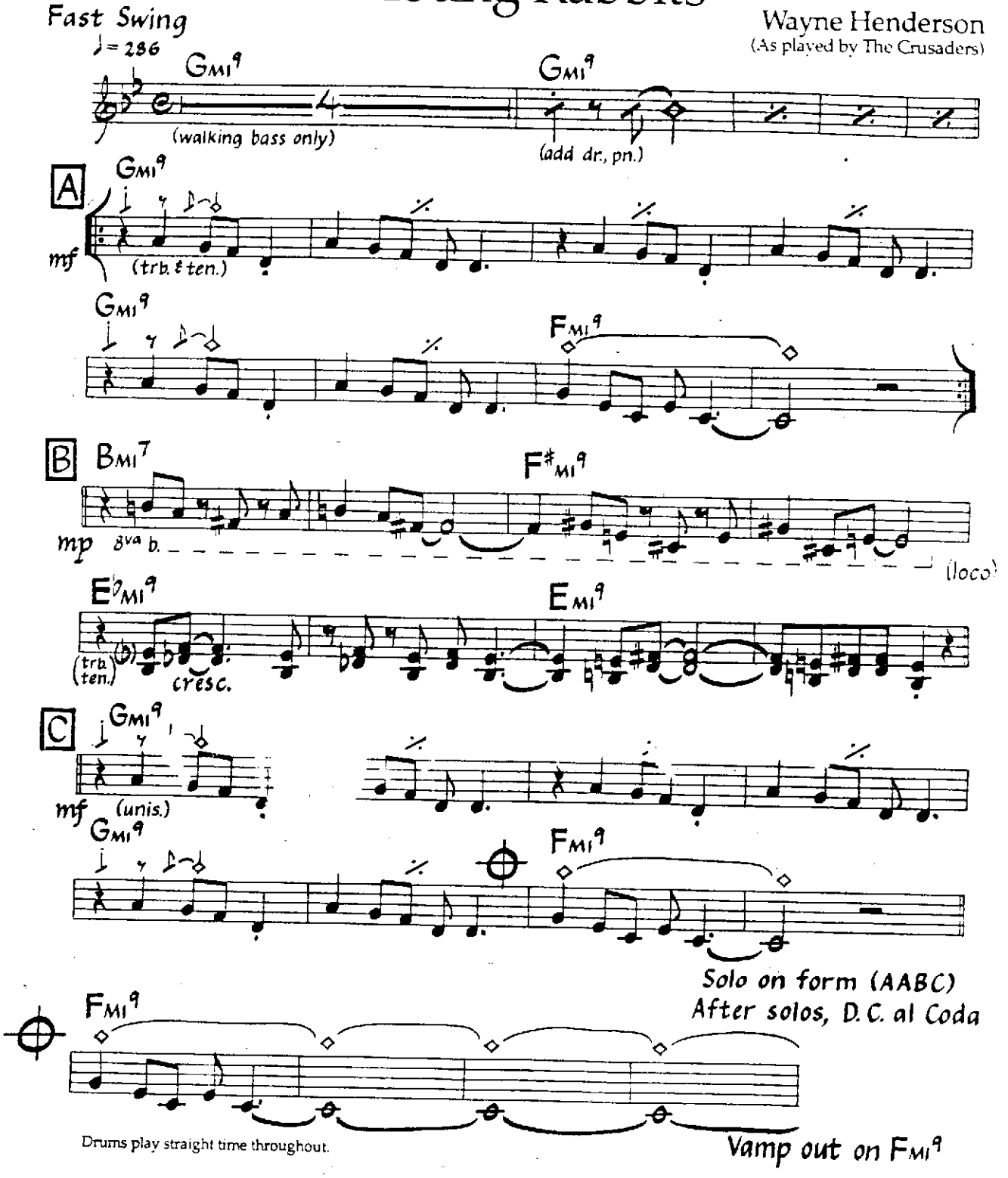
Young Rabbits

Wayne Henderson
(As played by The Crusaders)



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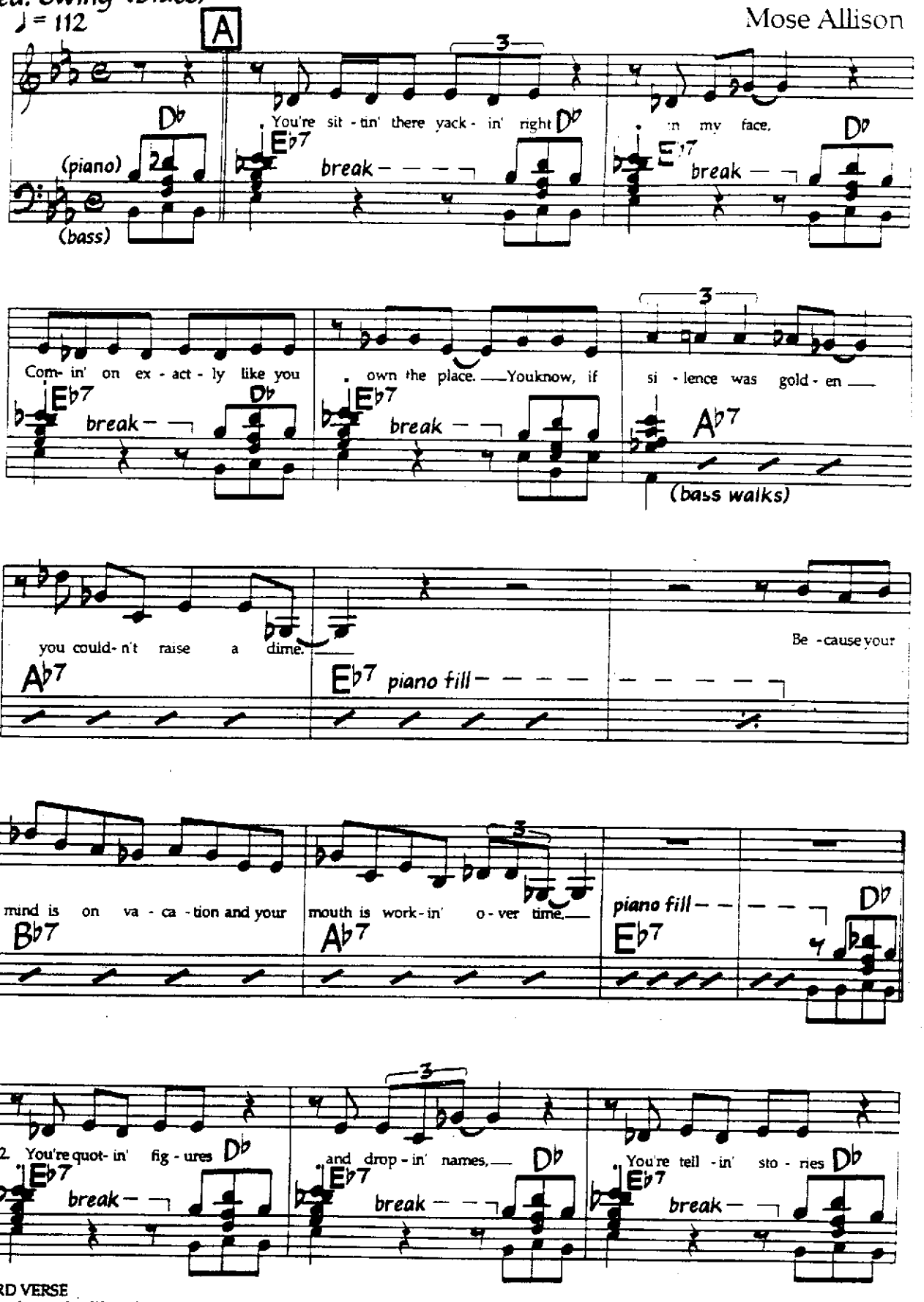
Your Mind Is On Vacation

Med. Swing (Blues)

♩ = 112

Mose Allison



3RD VERSE
You know that life is short, talk is cheap.
Don't be makin' promises that you can't keep.
If you don't like this little song I'm singin',
Just grin and bear it; all I can say is if the shoe fits, wear it.
If you must keep talkin', please try to make it rhyme.
Because your mind is on vacation and your mouth is working overtime.

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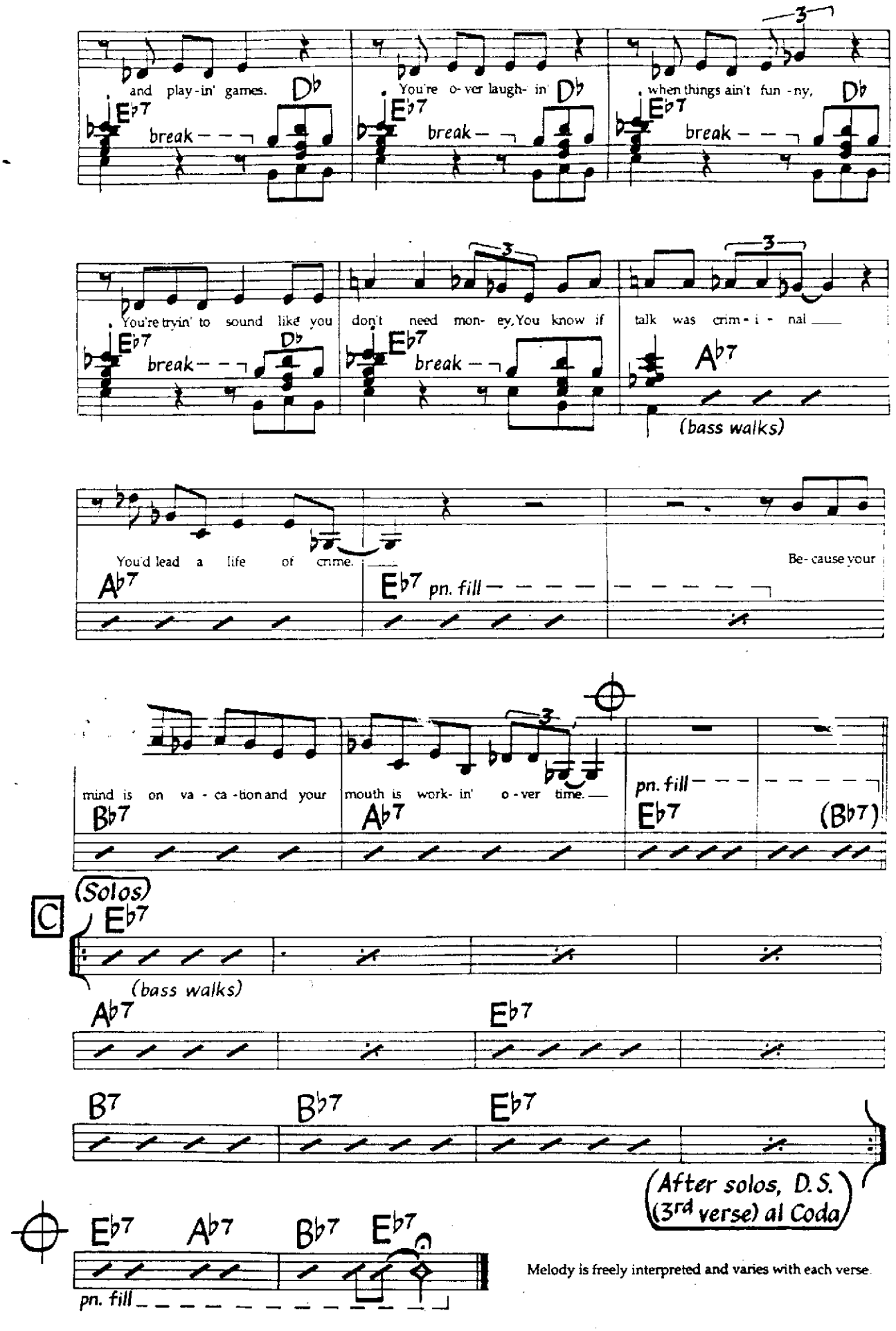

Melody is freely interpreted and varies with each verse.